



VIEW OF THE EXTERIOR OF THE TOMB OF CHNEMHOTEP II.
FROM A WATER-COLOR DRAWING BY R. PHÉLIX STIER, F.S.A.

Egypt Exploration Fund.
ARCHÆOLOGICAL SURVEY OF EGYPT.
Mémorial.

EDITED BY F. L. GRIFFITH, B.A., F.S.A.

BENI HASAN

PART I.

BY

PERCY E. NEWBERRY

WITH PLANS AND MEASUREMENTS OF THE TOMBS BY

G. WILLOUGHBY FRASER, F.S.A.

WITH FORTY-NINE PLATES

PUBLISHED UNDER THE AUSPICES OF THE EGYPT EXPLORATION FUND

LONDON

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




















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THE EGYPTIAN ALPHABET,

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OLD AND NEW METHODS OF transliteration.

	=	a	...	i	a			=	h	h	h
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The last column shows the conventional equivalents used in this volume in the case of proper names occurring in the translations and descriptions.

TO

REGINALD STUART POOLE, LL.D.

SOMETIME KEEPER OF COINS AND MEDALS AT THE BRITISH MUSEUM

PROFESSOR OF ARCHEOLOGY AT THE UNIVERSITY OF LONDON

AND CORRESPONDENT OF THE INSTITUTE OF FRANCE

THIS VOLUME

(THE FIRST MEMOIR OF THE ARCHEOLOGICAL SURVEY OF EGYPT)

IS INSCRIBED

AS A SLIGHT RECOGNITION OF THE MANY KINDNESSES

AND GREAT ENCOURAGEMENT

THAT HAVE BEEN RECEIVED FROM HIM

BY

THE AUTHOR

AND

THE EDITOR

229478

"They call the houses of the living Inns, because for a small space we inhabit these; but the sepulchres of the dead they name eternal mansions, because they continue with the gods for an infinite space. Wherefore, in the structures of their houses they are little solicitous, but in exquisitely adorning their sepulchres they think no cost sufficient."

Dionysius Siculus, Liber I. c. 51.

CONTENTS.

EDITOR'S PREFACE	vii
PREFACE	ix
EDITORIAL NOTE	xii
GENERAL NOTICE OF THE TOMBS:—	
1. Situation	1
2. Object	1
3. Date	2
4. Architecture	3
LIST OF THE TOMBS (Nos. 1-14)	7
DETAILED DESCRIPTIONS OF THE INSCRIBED TOMBS:—	
Tomb No. 2	9
Tomb No. 3	39
Tomb No. 13	73
Tomb No. 14	79
LIST OF PLATES, WITH REFERENCES	87

EDITOR'S PREFACE.

THE published records of the Archæological Survey of Egypt commence with this volume. Before delivering its firstfruits to the subscribers, let me for a moment pause to recall with reverence the names of the great predecessors of half a century and more ago, who laboured in the same field, and now have, one after another, passed away. Beni Hasan is a name inseparably connected with each one: each of them has viewed these painted walls with admiration, and has hastened to profit by the curious information they afford.

At the head we see CHAMPOLLION, whose master-mind first penetrated the deep obscurity that had gathered during so many centuries over the mysterious records of Ancient Egypt; with him was ROSELLINI, the artist-leader. Then came LEPSIUS, the great organizer of a small but compact expedition of picked men, who by strenuous exertions brought together from every quarter of the Egyptian world a vast store of the most precious scenes and inscriptions, the latter especially copied with unexampled accuracy.

These three pioneers were supported by the Governments of France, Tuscany, and Prussia, and their labours are enshrined in most magnificent and costly folios. England, too, has contributed her worthy in WILKINSON, the genial observer and student of the ancient paintings. Here, too, we must commemorate another Englishman—one who has as yet gained but little notoriety, although he may vie with the best representatives of our science in claiming the honourable recognition of his fellow-countrymen. ROBERT HAY, explorer himself and patron of explorers, was content to amass in his portfolios one collection after another of detailed and often minutely accurate drawings, copies of inscriptions and plans that put to shame most of the contemporary and later work. And this he did without being able to read one line of the strange characters which he facsimiled with so much care. He was without

doubt convinced that such work would be valued by a future generation, that would read the inscriptions with ease after the monuments themselves had been defaced.

As to the new enterprise, our sincere thanks are due to the Director-General of the Administration of the Antiquities of Egypt, for the permits which have been granted to facilitate a detailed exploration of the tombs.

No more need be said, except to remind the reader of this volume that the first efforts in any great undertaking must needs be experimental: when the Survey began there existed no school of Egyptology from which recruits could be drafted to the scene of action. Men had to be found who would risk their prospects for what might seem to be a wholly inadequate reward; they had to be hastily trained, and above all they had to learn by experience in the country. We can now confidently hope that from year to year higher standards of efficiency will be reached both in the collection and in the publication of the records; thus, in future, delays will be minimized, expenditure reduced, and the annual value of the results enhanced.

Our united aim has been perfection. We are proud even of our partial success; but we are fully conscious that we have not yet raised the work to what should be its ultimate level.

F. L. GRIFFITH.

(Superintendent of the Archaeological Survey.)

PREFACE.

IN presenting this, the first volume of the Archæological Survey, to the public, the author desires to make the following observations.

The object of the Survey publications is to give a faithful record of the monumental remains of Egypt, as well as all local information about them that can be gathered on the spot. That such work is needed for even the most frequented and best known monuments is proved by the present volume. The tombs of Beni Hasan had been illustrated and described by more than a dozen distinguished Egyptologists, and it was thought, before the Archæological Survey Expedition started, that little that was new would result. Yet the existence of three hitherto unnoticed tombs was thereby for the first time made known to science, a large quantity of unpublished scenes and inscriptions were copied, and concurrently many errors were detected in the published texts.

In order to know exactly what had been previously done, I examined all the published matter referring to these tombs as well as the manuscript copies of the inscriptions and scenes made by Burton, Champollion, Rosellini, Hay, Nestor de l'Hôte, and Sir Gardner Wilkinson. Of these, the collection of Hay, consisting of innumerable drawings, tracings, and extracts, with plans, have been found to be the most accurate and valuable. About the year 1830 complete copies of the Tombs 2 and 3 (excepting the shrines) were made by his practised hand, aided by the *camera lucida*, and reproductions of them were coloured under his guidance by a French artist: much has thus been recorded that is now faded and indecipherable. As to Tomb No. 3, several of the scenes published in the present volume have necessarily been derived from this excellent source. The remaining plates of paintings and inscriptions have been reproduced from full-sized tracings or hand copies made on the spot.

The Survey party sent out by the Committee of the Egypt Exploration Fund, and comprising Mr. Fraser, myself, and our servants, reached Beni Hasan on the 25th November, 1890. On the 2nd February, 1891, the party was increased by the addition of Mr. Blackden, an artist employed to make full-sized and coloured drawings of the most interesting of the wall-paintings; on the summer setting in the Expedition returned home. Early in October Mr. Fraser left England again for Upper Egypt, and Mr. Carter (an assistant draughtsman) accompanied me thither a fortnight later. Mr. Fraser, who arrived at Beni Hasan at the end of October, was joined by us in the following week, and on the 22nd November the work of surveying the tombs and tracing the wall-paintings was completed. In January, 1892, Mr. Blackden again went to Beni Hasan in order to continue and finish his artistic work, but after a short time fell ill, and was unable to proceed with it. In January of the present year, Mr. Percy Buckman, Mr. John E. Newberry, and Mr. Howard Carter were therefore commissioned to complete the collection of coloured facsimiles, and now at length our task has been accomplished.

It was at first intended that all the materials thus collected at Beni Hasan (excluding only the coloured facsimiles) should be published together in one volume, but the quantity was found to be so great that it was decided to issue them in two parts. In all there are thirty-nine tombs at Beni Hasan: the first fourteen (counting from the north) are illustrated in the present memoir; the remaining twenty-five will appear in *Beni Hasan*, Part II.

The survey, plans, elevations, and sections have been prepared from drawings made by Mr. G. W. Fraser, which have been checked, so far as it was possible to do so, by Mr. John E. Newberry. The frontispiece is taken from a water-colour drawing kindly lent by Mr. R. Phené Spiers, F.S.A., for the purpose. The phototypes are reproduced from negatives taken by Mr. Fraser, and the coloured plates from water-colour drawings made by Mr. M. W. Blackden. The remaining plates are reductions by photo-lithography from full-sized tracings or from hand copies made by the writer.

Many of those through whose early support the Survey was made possible, will probably ask why this memoir has not been issued sooner: why, in fact, it should have taken more than two years to prepare. The writer

must plead in reply that it is impossible to gather (and much less digest) materials of this kind without an ample allowance of time, and he ought also to point out that there have been several hitches during the progress of the work. The beginning also of an undertaking of this kind is always attended with many difficulties, and it is hoped that in future there will be no delay in the issue of succeeding memoirs.

In conclusion, the author must thank many friends who have helped him since his appointment on the staff of the Egypt Exploration Fund, and who have sympathized with him in the difficulties which he has had to overcome. Among these he must mention the late Honorary Secretary of the Fund, Miss Amelia B. Edwards, who, alas ! is no longer with us ; Professor R. Stuart Poole, to whom the present volume is inscribed ; Mr. H. A. Grueber ; Professor W. M. Flinders Petrie ; and last, but not least, Mr. F. L. Griffith. Without the ever-ready help of Mr. Griffith I could not have attempted to write the following work, and it is not too much to say that all which is of any permanent value in the present volume is due in the first place to him.

PERCY E. NEWBERRY.

THE TOMES OF BENI HASAN,
January 12, 1893.


Owing to a combination of circumstances and the pressure of a great variety of work upon the author, this memoir in its entirety did not come into the Editor's hands until the present month, when it was already long overdue to the subscribers; the text was then in type, and all but three of the plates had been printed off. Consequently there was little of either time or opportunity for a revision that was found to be much needed, especially for the plates of scenes in the Main Chamber of Tomb No. 3.

The additions and corrections on pp. 37, 72, and elsewhere, are due principally to a comparison of Hay's MSS., 29,813, and 29,847, foll. 61, 62, the latter containing copies of short inscriptions relating to the scenes of Tomb No. 2. Unfortunately Mr. Newberry's original materials were not available, so that some slight gaps in our information still remain unfilled. The Editor has naturally abstained from tampering with the text in regard to matters of fact, excepting where the amplest evidence existed in favour of a correction.

The Editor cannot but congratulate Mr. Newberry upon his achievement in general, and looks forward with the highest hopes to future volumes undertaken with a prospect of complete success.

BRITISH MUSEUM,
28th March, 1893.

N.B.—An asterisk (*) attached to a hieroglyph in the text signifies that the printed form is inexact: reference should be made to the plates or to the corrections on p. 85.

P. 9 and *passim*. The horns of the printed sign  do not correctly represent those of the oryx, which have an even curve.


1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the significance of the study?*
 4. *What is the scope of the study?*
 5. *What are the limitations of the study?*
 6. *What is the structure of the study?*
 7. *What is the methodology of the study?*
 8. *What are the results of the study?*
 9. *What are the conclusions of the study?*
 10. *What are the recommendations of the study?*

PART I.

GENERAL NOTICE OF THE TOMBS.

the last two

from the cliff above. At the top of this slope is the lower range of tomb-pits, and the pathway continues up to a terrace, on to which all the great tombs open. From it a strikingly characteristic and picturesque view of the windings of the Nile is obtained.

This was  Menat
Chufu, "the Nursing city of King Chufu."
Of the twelve inscribed tombs eight are of

The tombs are excavated in two ranges about half-way up the hill, being cut in thick strata of fine white limestone. The upper range is immediately below a bed of hard chert, and the great tombs in it are reached by a pathway leading from the plain, up the slope formed by the *débris*

governors of the Oryx nome, two of princes, and one of a son of a prince, of Menat Chufu; the remaining one is that of a royal scribe. The great tombs were often decorated as befitted the exalted rank of the deceased, and in Tomb No. 3 we are informed by the prince Chnemhotep that he intended thereby to record for ever the names and occupations of himself, his family, and his entire retinue.

Date.

3. The age of the group in general is that of the XIIth Egyptian Dynasty, about 2500 B.C. On reference to the survey given in Pl. ii., it will be seen that between Tombs No. 13 and No. 14 there is an interruption in the terrace and a slight change of level, the effect being sufficiently striking to have induced Lepsius to divide here the tombs of the upper range into a northern and a southern group. In the northern one are thirteen tombs, in the southern twenty-six; making a total of thirty-nine. Of these only twelve are inscribed, and but three contain cartouches of kings. Tomb No. 14 bears the cartouche of Amenemhat I.; Tomb No. 2 is dated in the 43rd year of the reign of Usertsen I., and the latest date in Tomb No. 3 is the year 6 of Usertsen II. Tomb No. 21 was hewn for a son of the owner of Tomb No. 14, and consequently its date cannot be before the end of the reign of Amenemhat I., or much later than that of Usertsen I.; Tombs No. 4 and 23 are nearly contemporaneous with No. 3, as they both contain inscriptions mentioning near relatives of its owner.

Thus six out of the twelve inscribed tombs are easily dated.

To ascertain the age of the remaining six is more difficult. No one, however, who studies their paintings and inscriptions, can believe that they are separated from the others by any long interval of time. The style and subjects of the paintings, as well as of the inscriptions, show a close connection. The question

therefore to be settled is, are the six as yet undated tombs to be placed earlier or later than the others; *i.e.* do they belong to the period immediately preceding the reign of Amenemhat I. or that immediately succeeding the reign of Usertsen II., the fourth King of the XIIth Dynasty? They can hardly be contemporary, as, except in the metropolis, two families of overpowering importance would not exist in the same place.

The earlier date is the more probable. If reference be again made to the survey given in Pl. ii., it will be seen that the oldest of the dated tombs (No. 14) is situated at the extreme northern end of the southern group, and that it is probably later than its southern neighbour is shown by its plan (see Pl. xliii. and p. 83). This not being symmetrical, clearly shows that the engineer was cramped for space, owing to the presence of No. 15 already excavated in the same rock. From the relative positions, therefore, of Tombs No. 14 and 15 it may be assumed that No. 15 is the earlier. The evidence of the paintings, architecture and inscriptions points the same way. We can now proceed a few steps farther in dating the remaining tombs. Tomb No. 17, according to the inscriptions, was hewn for a son of the owner of Tomb No. 15, who was again a son of the owner of Tomb No. 27. This fixes the relative dates of three more of the six hitherto undated tombs. Of the rest the date of Tomb No. 13 is doubtful; by the resemblance of its style to early tombs at El-Bersheh, it is probably the oldest of the whole group. The chronological order of Tombs No. 29 and 33 can easily be settled, as No. 33 was made for a son of the owner of No. 29. The two tombs very closely resemble that of Remushenta (No. 27), and for certain architectural reasons it may be concluded that they belong to the period immediately preceding the excavation of Tomb No. 27.

The inscribed tombs may now be arranged in chronological order :—

- Tomb No. 13.
 " 29.
 " 33.
 " 26.
 " 15.
 " 17.
 " 14. Amenehat I.
 " 21.
 " 2. 43rd year of Usertsen I.
 " 3. 6th year of Usertsen II.
 " 23.
 " 4.

Archi-
 tecture.

4. The tombs of the lower range consist of mummy-pits only, which are of the same form as those in the tombs of the upper range. A plan and sections of one of the latter are shown on Pl. xxiii., but for the most part the pits of the lower range are merely perpendicular shafts hewn in the rock, with one or more sepulchral chambers formed simply by the shafts being continued in a horizontal or inclined direction. These pits were filled up with stone *débris*, but the greater number of them have been cleared and rifled.

The tombs of the upper range are all excavated in the mountain side (see sections on Pl. ii.), which has been cut away, and the stone dressed over a more or less extent of surface according to the intended dimensions of the tomb. A platform closed in on three sides was thus cleared in front, and a façade made, in which the door or portico was formed. They all have main chambers, in the floors of which mummy-pits are sunk. Architecturally these tombs may be divided into three groups.

I. Those with one or more halls of a square plan, but without columns or portico. To this group belong Nos. 6, 8-10, 12, 13, 19, 20, 22, 24-27, 29-31, 33, 34, 36-39. The doorways (see Pl. xli.) lead into main chambers, the ceilings of which are either flat, as in Nos. 8, 13, &c., or in the form of a roof of very flat pitch, the ridge corresponding with the axis of the tomb, as in Nos. 27, 29, 33, &c.

II. Those without portico, but consisting of a main chamber, the roof of which is supported by one or more rows of columns of the lotus-bud type (see *Beni Hasan*, Part II., Pl. x.), running transversely to the axis of the tomb. To this group belong Nos. 14 to 18, 21, 23 and 28. A view of a typical entrance is given in Pl. xlii. The ceilings are either flat as in No. 14, or in the form of a roof as in Nos. 15 and 17, but the portions between the columns and end walls are usually curved in the form of a segmental vault, the axis of which runs transversely to that of the tomb.

III. Those with an open outer court, a portico, a main chamber, and a shrine. To this group belong Nos. 2, 3, and 32. The entrance consists of a portico of two octagonal or 16-sided columns, with ceilings of curved sections. The main chambers are divided into three aisles by two rows of 16-sided fluted columns, which support curved ceilings similar to those of the portico. At the east end of the main chamber is the shrine, a small chamber with flat ceiling.

For more detailed information on the architecture, see the "List of Tombs" on p. 7, and the paragraph headed "Architectural Features," in the "Descriptions."

BENI HASAN.

PART I.

(TOMBS Nos. 1-14.)

LIST OF
THE TOMBS AT BENI HASAN.

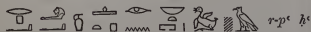
(Nos. 1-14.)

Tomb No. 1. Unfinished, a rough-hewn portico only.
No inscriptions, graffiti, or mummy-pits.

No. 2. Tomb of Amenemhat (*vide* detailed description, p. 9).

No. 3. Tomb of Chnemhotep [II.] (*vide* detailed description, p. 39).

No. 4. Tab of Chnemhotep [IV.] Unfinished, with portico in antis, which consisted of two (one now destroyed) fluted and well-proportioned columns (see Pl. xxxix. and for details Pl. xl.). The main chamber is only just begun, but sufficient has been done to show that the ceiling was not intended to be curved. No mummy-pits, paintings, or graffiti. Upon the lintel of the doorway to the main chamber is incised the following inscription, naming the owner of the tomb together with his titles and mother's name:—



Hnmhtp is a nbt pr *D*:[t], "The *erpa*-prince, the *ha*-prince, Chnemhotep, born of the lady of the house Ja[t]."

(On the relationship of Chnemhotep [IV.] with the family of Chnemhotep [II.], see further *Beni Hasan*, Part II, General Notice, § 7, The Family of Chnemhotep.) The tomb was first described by Champollion (*Monuments, Notices*, tome ii., ff. 458-459, No. 5). On Lepsius's survey it is numbered 3 (*Denkmäler*, Abth. i. Bl. 58).

No. 5. Unfinished, with portico in antis which consists of two 16-sided columns. The main chamber is unfinished, but was designed to contain three aisles of nearly equal width with curved roofs. No paintings, graffiti, or mummy-pits.

No. 6. Unfinished. In plan a small square chamber. No paintings, graffiti, or mummy-pits.

No. 7. Unfinished. One mummy-pit. No paintings or graffiti.

No. 8. Unfinished. In plan a small square chamber.
Two mummy-pits.

No. 9. Apparently finished, but with no paintings or inscriptions. It consists of a small open outer court (with one mummy-pit), a rectangular main chamber (with one mummy-pit), and a small shrine.

No. 10. Unfinished. In plan a rectangular chamber.
One mummy-pit.


No. 11. Unfinished, a portico in *antis* which consisted of two octagonal columns and curved ceiling. No main chamber, paintings, inscriptions, or graffiti. One mummy-pit in front of the entrance to portico.


No. 12. Unfinished. No mummy-pits, paintings, or inscriptions.

No. 13. Tomb of the royal scribe Chnemhotep (*vide* detailed description, p. 73).

No. 14. Tomb of Chnemhotep [I.] (*vide* detailed description, p. 79).

TOMB No. 2.

TOMB OF THE  "GREAT CHIEF OF THE OBYX NOME,"

 AMENEMHAT.

(PLATES III.—XXI.)





















FORMER DESCRIPTIONS AND COPIES.

- The tomb was first described by JOMARD in 1798 (*Description de l'Égypte*, Antiq., Tome iv., pp. 336-340), who notes that it was then "bien conservé dans toutes ses parties." In March, 1825, it was visited by JAMES BURTON (Diary, 1825, Marsh 12-15, Brit. Mus. Add. MS. No. 25637, ff. 2, 4, 73, and Brit. Mus. Add. MS. 25657, f. 6), and three years later by the members of the Franco-Tuscan expedition under CHAMPOLLION and ROSELLINI (Champollion's *Lettres écrites*, p. 42; *Monuments*, pl. cccxv., cccxvi., etc.; *Notice*, Tome ii., ff. 425-434 and 459; Rosellini's *I Monumenti dell' Egitto e della Nubia*, I. Monumenti storici, Parte prima, Tome ii., Tav. xxv., xxxiv., xxxvi., etc., II. Mon. civili, Parte seconda, Tome i., pp. 84-88, and MSS. in the Library of the University at Pisa). Small-scale copies of the paintings in the main chamber were made by ROBERT HAY in 1828, and copies of these were afterwards coloured for him by Dapuy in 1850 (Brit. Mus. Add. MS. 29812, ff. Add. MS. 29836, f. 67; Add. MS. 29857, ff. 97-120). A few of the scenes and inscriptions were also copied by WILKINSON in 1844 (*Manners and Customs of the Ancient Egyptians* (ed. 1878), Vol. ii., p. 178, etc., and MSS. in the possession of Sir Vannoy Crewe); by NESTOR DE LEBÔTE in 1846 (MSS. in the Bibl. Nat. Paris, Tome iii., f. 239); and by the members of the Prussian expedition under LEITZNER in 1842 (see MSS. at Berlin and *Denkmäler*, Abth. ii., Bl. 121, 122, 141, 152 g and h, *Briefe*, p. 89, 96-100).

At the time of the present survey the walls of the tomb were complete, and the scenes and inscriptions in the upper rows of the main chamber in good preservation, and apparently hardly injured since the time when Champollion and Hay made their copies in 1828. The lower rows, however, have suffered considerable mutilation since that time, and many of the inscriptions are now almost obliterated. In several places the plaster is scaling off, and the colours, owing probably to the preparations used by former copyists to bring them out, are falling fast. The inscription on and around the entrance to the shrine was covered with whitewash by the Copis, who apparently used the tomb for a church, and cut away the colossal seated figure of Amenemhat in the shrine to serve as an altar. The inscriptions and paintings in the shrine are much mutilated.

PERIOD: XIIth Dynasty.
(Usertsen I.)POSITION: Northern Group.
(Sketch Survey, Pl. ii. No. 2.)

NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.

Name.	 Amenemhat, and shorter  Amen. These two forms of the name are varied thus  ,  ,  ,  and  .
Rank.	Governor of the Oryx Nome, the XVIth nome of Upper Egypt, and a high official in the Court of King Usertsen I.
Titles.	<p>(a) Civil:—</p> <p> <i>Erpa</i>, "Erpa-prince": a title believed to imply a right of inheritance.</p> <p> <i>Ha</i>, "Ha-prince."</p> <p> <i>Sahu</i> <i>biti</i>, "Sahu (treasurer ?) of the King of Lower Egypt."</p> <p> <i>smr wti</i>, "Confidential friend of the King."</p> <p> <i>rhy stn</i>, "Royal acquaintance," also  <i>rhy stn m</i>, "True royal acquaintance," and  <i>rhy stn m Kni</i>, "True royal acquaintance of the South."</p> <p> <i>hr dp</i> : <i>n Mhd</i>, "GREAT CHIEF OF THE ORYX NOME."</p> <p> <i>hrp nsti</i>, "Regulator of the two thrones."</p> <p> <i>wr</i> ... <i>m pr stn</i>, "Great of gifts (?) in the house of the King." Pl. xvii. (Cf. pl. vii. )</p> <p> <i>mr</i> <i>ddw</i> (?) <i>n shm</i> <i>ib</i>, "Superintendent of the two (?) pools of sport."</p> <p> <i>mr</i> <i>ib</i> (?) <i>inst</i> (?) <i>iw</i> (?) <i>bi</i> (?), "Overseer of horns, hoofs, feathers and minerals," i.e. of the animals and mines of the desert (?).</p>

RELIGION.

Religion.

No representation of any divinities occurs in the tomb. Prayers are exclusively addressed to the two chief funeral gods, Osiris of the West, Lord of Abydos or of Dadu, and Anubis In the city of Embalmment upon his hill, or Lord of the Ta-jeser.

The following deities are named in the inscriptions:—



Hrw hnt Hbnw, "Horus Within Hebnu."



Hrw h rhyt, "Horus, Smiter of the Rechit."



'Im.....t (?). A form of the god Horus. (Cf. pl. vii. and p. 22.)



Hrw wh'wi, "Horus Of the two scorpions." (Cf. pl. vii. and p. 22.)



Hnm nb Herur, "Chnem, Lord of Herur."



Hnm nb 'A-dbt (?), "Chnem, Lord of Aa-debt (?)."



P'ht nbt St, "Pacht, Lady of the (Speos) Valley."



Ht-hrw nbt Nfrws hnt t'wi, "Hathor, Lady of Neferus and Mistress of the two lands."



Ht-hrw nbt Nhn-bu, "Hathor, Lady of Nechen-bu."



Sw, "Shu."



Tfnt, "Tefnut."



Nz, "Net."



'Inp hn[A] pr smsu, "Anubis In the house of Shemsu."



Pth skr nb pt, "Ptah Socaris, Lord of Heaven" (p. 34).

AMENEMHAT'S PARENTAGE AND FAMILY.

Father.

Name, unknown.

Parentage, unknown.

Titles, *h*, "Ha-prince," and by implication




s'hw bit[i], "Sahu, Treasurer of the King of Lower Egypt."




m'r ms' wr n M'hd, "Chief captain of the host of the Oryx nome."



Mother.


Name,  Hnu, Henu.

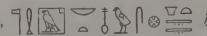
Parentage, unknown, but of noble descent, being a  *sit h*, "daughter of a Ha-prince."


Title,  *nbt pr*, "Lady of the house."


Wife.

Name,  Htp, Hotept (probably identical with the  Ht-hrw-htp, Hathor-hotep mentioned above the table of offerings on the south wall of the main chamber, pl. xvii.).

Parentage, unknown, but a  *sit h*, "daughter of a Ha-prince."

Titles,  *hn ntr Ht-hrw nbt Nfrus hnt trw*, "Priestess of Hathor, Lady of Nefrus, Mistress of the two lands."


 *hn ntr Ptht nbt st*, "Priestess of Pacht, Lady of the (Speos) Valley."


 *rh t stw m't*, "The true royal acquaintance."


 *nbt pr*, "Lady of the house."


Children.

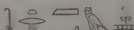
One son.


Name,  Hmhp, Chnemhotep.

Titles,  *hr hb hr dp*, "Chief lector."

 *shw bit(1)*, "Sekw of the King of Lower Egypt."

 *smr w'ti*, "Confidential friend of the King."

 *rh stw m' m km*, "The true royal acquaintance in the South."


 *mr m't*, "Captain of the host."


OFFICERS OF AMENEMHAT'S ADMINISTRATION AND MEMBERS OF HIS HOUSEHOLD.

Officers and
Members of
Household.


The following list of officers is arranged in alphabetical order and not according to rank. Little is known of the various duties of the officers and servants here recorded beyond what can be gleaned from the inscriptions accompanying the figures. In each instance reference is given to the plate on which the officials are named.


Officers and
Members of
Household
(cont.)


 *wbw*, "Food-providers."


(1)  *S-mn-nb̄t*, Semennecht. Pl. xviii.

(2)  *Hnm*, Chnem. Pl. xviii.


(3)  *'In̄tf*, Anatef. Pl. xviii.


(4)  *Nb̄t*, Nebatef. Pl. xvii.

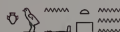
(5)  *Hnmw̄tp*, Chnemuhotep. Pl. xvii.


(6)  *Hnw*, Henu. Pl. xvii.

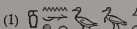
(7)  *Nksw*, Neneksu. Pl. xvii.

(8)  *Htp*, Hotep. Pl. xviii.

(9)  *Htw*, Hctu. Pl. xviii.


 *wbw n 't mw*, "Food-provider of the water-department," Pl. xix.


 *'n stn*, "Royal scribe."


(1)  *Hnm-nb̄t si Bk̄t*, Chnemnecht's son Bakt. Pl. xiii.


(2)  *Hnm*, Chnem. Pl. xiii.


 *'n* and  "Scribes."


(1)  *Hnm*, Chnem. Pl. xiii.


(2)  *Hw-nb̄*, Chuaneh. Pl. xiii.


(3)  *Nb̄t*, Necht. Pl. xiii.





(4)  *Hnm-m-b̄t*, Chnememhat. Pl. xiii.




(5)  *Hnm̄tp*, Chnemhotep. Pl. xiii.








 *w̄mw*, "Repeater" (i.e. The reporter of events to his master, or, as herald communicating his master's commands to the people). Pl. xiii.

 *w̄t*, "Fowler."




 *Ht-nb̄*, Hetaneh. Pl. xix.

   *wr sunw*, "Chief valuer," i.e. "he who fixes prices and wages (?)." 




(1)    *Htp*, Hotep. Pl. xix.


(2)        *Mhḏ-Hm s: Hnm-s-nḥ*, Mahej-Chnem's son Chnemseanch. Pl. xiii.




?    *Hk: ht*, "Governor of the citadel."




   *'Tkry*, Akeri. Pl. xviii.




  *Utt pr*, "Maid house-messengers."





(1)    *'Imi*, Ama. Pl. xix.



(2)  *Hrw*, Horus. Pl. xviii.





(3)    *Hkt-hp*, Hekthotep. Pl. xx.




(4)    *'Kw*, Aku. Pl. xviii.




(5)    *'Iwby*, Anebi. Pl. xviii.





(6)     *ḥt*, (?). Pl. xix.




(7)   *Mḥ*, Mers. Pl. xx.






    *mr ḥwfti*, "Superintendent of the inner chamber."




(1)    *Hnmhṭp*, Chnemhotep. Pl. xvii.




(2)    *Hnm*, Chnem. Pl. xix.




    *mr sṣ*, "Superintendent of the warehouse."





   *Hnmhṭp*, Chnemhotep. Pl. xx.




     *mr ṣṣt*, "Superintendent of the hall of judgment."



   *Nṣr ṣḥ*, Neteranch. Pl. xiii.



   *mr w*, "Superintendent of land."



   *Nṣry*, Neferi. Pl. xiii.



    *mr ḥwft* (? ?)

   *Hnmhṭd*, Chnemdej. Pl. xiii.




  *mr mrw*, "Superintendent of canals (?)." Pl. xiii.



  *Mt-f-hp*, Metefhotep. Pl. xiii.



  *mr pr*, "Superintendent of the house."



(1)   *'Ipnb*, Apneb. Pl. xiii.



(2)   *Dgw*, Degu. Pl. xiii.

(3)   *Mhḡ-Ḥnm* s: *Ḥnm-s-ḡb*, Mahej-Chnem's son Chnemsearch.
Pl. xiii, and cf.  *mr snw*.



  *mr pr ḡḡ*, "Superintendent of the silver-house."



  *Bḡt*, Bakt. Pl. xx.

  *mr pr n pr dt*, "Steward of the house of eternity."



  *Ḥnmwḡtp*, Chnemhotep. Pl. xviii.

  *mr pr n dḡt*, "Superintendent of the auditors," Pl. xvii.

  *mr s v*, "Superintendent of five men."

  *Ḥrwḡtp*, Horhotep. Pl. xiii.



  *mr s'ht* (?), "Superintendent of the treasures"

  *Ḥnm*, Chnem. Pl. xiii.



  *mr st*, "Superintendent of a division (in the farmyard ?)." Pl. xx.



(1)   *Ḥnmwḡḡt*, Chnemunecht. Pl. xx.



(2)   *'Initf*, Anatef. Pl. xix.

(3)   *Nḡt*, Nehta. Pl. xx.


(4)   *Ḥnmḡtp*, Chnemhotep. Pl. xx.

(5)   *'Imny*, Amen. Pl. xix.


  *mr tḡt*, "Superintendent of the gangers." Pla. viii, and xiii.


  *mr ḡnkt*, "Superintendent of weaving." Pl. xiii. (cf. *Beni Hasan*, Part II., Pl. iv.).


Officers and
Members of
Household
(cont.)


 *nti m srt*, "Vice-magistrate."


 *Hnmwhtp*, Chnemhotep. Pl. xiii.


 *s'hw*, "Valued servant (?)." .

(1)  *Hnmwhtp*, Chnemhotep. Pl. xx.


(2)  *Hnm*, Chnem. Pl. xviii.


 *s'w*, "Herdsman."


(1)  *Hnmw' (?)*, Chnema. Pl. xiii.


(2)  *Htw*, Hetu. Pl. xiii.


(3)  *Hs*, Cha. Pl. xiii.


(4)  *Hmwy (?)*, Henemy (?). Pl. xvii.


 *smw*, "Attendants."


(1)  *H[?]wb*, Hetaub. Pl. xiii.

(2)  *S-Sbk*, She-Sebek. Pl. xiii.

(3)  *Hnm*, Chnem. Pl. xiii.

(4)  *Htp*, Hotep. Pl. xix.

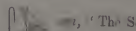
 *Nb't*, Necht. Pl. xx.

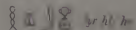
 *Nb't*, Necht. Pl. xx.


THE PRIESTS.

The Priests.

The following is a list of the priests whose names are inscribed in the tomb, and who were apparently appointed to officiate at the funeral services in honour of Amenemhat :—

 *'Th*, "Tha Sem-priest." Pl. xvii.

 *hr h't hr dy*, "Chief lector."

 *Ipt*, Apta. Pl. xix.

The Priests
(cont.)

𓂏𓂏 *h_a k_i*, "Ka-servant."

𓂏𓂏𓂏𓂏 *Hnmh_p*, Chnemhotep. Pl. xvii.

𓂏𓂏 *s^hw ntr*, "Divine sah_w."

𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏 *Ip s_i Hnm-m-h_t*, Chnememhat's son Ap. Pl. xix. (and cf. Pl. xx.).

𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏 *Wt-n-Ippw*, Uten-Anpu. Pl. xiii.

𓂏𓂏𓂏𓂏 *br hb*, "The Lector."

(1) 𓂏𓂏𓂏𓂏𓂏𓂏𓂏 *Hnmh_p*, Chnemhotep. Pl. xvii.

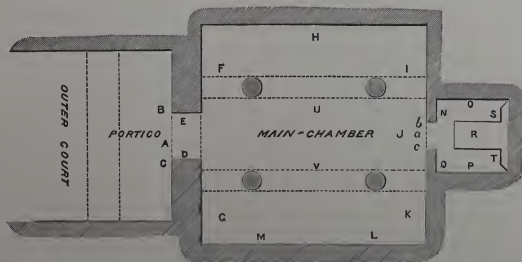
(2) 𓂏𓂏𓂏𓂏𓂏𓂏𓂏𓂏 *Hnmw-m-h_t*, Chnememhat. Pl. xvii.

(3) 𓂏𓂏 *Wr*, Ur. Pl. xvii.

𓂏𓂏𓂏 *Wt*, "The Embalmer."

𓂏𓂏𓂏𓂏 *Sr-hk_i* Saheka. Pl. xviii.

GENERAL DESCRIPTION OF THE TOMB.



KEY PLAN TO SCENES AND INSCRIPTIONS.

ARCHITECTURAL FEATURES.

(See Plates II.-Va.)

Dromos.

Outer
court.

Façade.

A road or *dromos* (still distinguishable by the dark brown boulders ranged on either side) forms the approach to the tomb, and can be traced down the slope of the hill from the open outer court to the edge of the cultivated land. The entrance to this open outer court is 6 feet 8 inches in width; its front wall, which is partly destroyed, was probably never more than two or three feet in height: the floor is rough.

The façade of the tomb is cut into the side of the cliff and presents a fine architectural front. It consists of a "portico in antis," i.e. it has two columns and antae. The shafts of the columns are octagonal, and stand on large circular bases slightly raised above the floor-level and with rounded sides. The shafts, which have a slight diminution towards the top, are each surmounted by a plain square abacus, which projects beyond the upper periphery but is of the same width as the lower diameter of the shaft. The architrave, which rests upon the abacus, is of the same width and without any architectural divisions. Its apparent supports on either wall are slightly projecting pilasters corresponding to the *antae* in a Greek temple: they are plain and of the same width as the architrave. Above the architrave and upheld by a narrower extension of the same pilasters there is a ledge of rock, somewhat resembling a cornice, the soffit of which was sculptured with false rafter-ends, laid flat but rounded below, and corresponding to the *mutules* of the Doric order (see Front elevation, Pl. iv., and cf. Pl. xxii. and description, p. 52). The upper part of the cornice is too much decayed to show the original form. The ceiling of the portico is of a curved section taking the form of a segmental barrel vault, which is placed at right angles to the axis of the tomb (see Longitudinal section, Pl. iv.); the arch therefore springs from the architrave of the column on one side and from the wall which separates the portico from the principal chamber on the other. The portico is separated from the main chamber by a wall 4 feet 7½ inches thick, and in this a doorway is formed, the threshold of which is raised 5 inches. The door-posts and lintel (technically the "architrave of the door") project from the wall 1 inch, and are quite flat: on this flat surface are incised the titles of the owner of the tomb given in Pl. vii. Upon the jambs (i.e. in the thickness of the wall) is incised the long biographical inscription figured in Pl. viii.: the soffit is plain. In plan the main chamber is nearly symmetrical; it is lighted only from the doorway, and originally could be shut off from the portico by a door (no traces of which, except the pivot-hole for swinging it in, now remain) opening inwards. The roof is supported by four columns in two rows, which run parallel to the axis of the tomb, and which divide the chamber into three aisles of nearly equal width. The columns support a plain architrave, from which spring three barrel vaults of a segmental section. The shafts are 16-sided, 16 feet 8½ inches high, and the largest diameter is 3 feet 4 inches. The bases, like those in the portico, are raised 5½ inches above the level of the floor and chamfered: their diameter is 6 feet 4 inches. The shafts taper slightly; are fluted the whole of their length, and are surmounted by a plain square abacus, which is of the same width as the diameter of the summit of the column. The flutes are 8½ inches broad; they have no fillets, and the deepest part of the groove is barely half an inch. One of the sixteen sides of each shaft (that parallel with the axis in the central space, see detail of column, Pl. v.) is left flat, and was probably intended for the insertion of a line of hieroglyphs. At the east end of the main chamber is the Shrine or Sanctuary, excavated deep in the rock: it is a small rectangular chamber raised a step above the floor of the main chamber, from which it was separated by double doors opening outwards (see pivot-holes in plan, Pl. iv.). At the eastern end of it is the colossal statue of Amenemhat, seated on a throne (now mutilated), and flanked by two smaller standing figures, all of which are hewn out of the solid rock. Crossing the south aisle of the main chamber are the openings of two mummy-pits, with slightly raised and rounded rims projecting 1½ inches above the floor-level; one near the western end (see plan, Pl. iv. A), the other in the middle (i.e. B); neither of them have been cleared, though both were probably rifled in ancient times.

Main
chamber.

Shrine.

Mummy-
pits.

INSCRIPTIONS.

Exterior
Inscription.

EXTERIOR INSCRIPTION (see Key plan A, B, C, and Pl. vii).—On the door-posts and lintel of the entrance to the main chamber is an incised hieroglyphic inscription of thirteen lines, giving the name and titles of Amenemhat. The flat surface of the door-posts and lintel was originally painted pink and splashed with black, dark red, and green, so as to resemble rose granite, and the incised hieroglyphs were picked out in green. The text of this inscription, of which the following is a transliteration and translation, has been published, though with several errors, by Champollion (*Monuments*, Pl. cccxcix.) and by Lepsius (*Denkmäler*, Abth. ii., Bl. 121).

On the lintel are five horizontal lines reading:—

1.

(<i>'nh Hrwo</i>	<i>'nh mswt</i>	<i>nb stt (?) nb stt (?)</i>	<i>'nh mswt</i>	<i>Hrwo (?) nb</i>
Life of Horus,	life of births,	possessor of the two realms,	life of births,	(victorious) hawk of gold,
<i>'nh mswt</i>	<i>stn bll[$\overline{\text{r}}$]</i>	<i>Hpr-k-R'</i>	<i>st R'</i>	<i>Wrtwn</i>
life of births,	King of Upper and Lower Egypt,	Cheper-ka-Ra,	son of Ra,	Usortsen I.,
<i>ntr nfr</i>	<i>nb h'w</i>	<i>nb ir ht</i>	<i>d' 'nh</i>	<i>dd</i>
good god,	lord of the diadems,	master of ceremonies	giver of life,	stability
	(lit. : possessor of the right of performing [divine] things),			
<i>wt</i>	<i>f'w ib-f</i>	<i>mi R' dt</i>]		
[and] power,	widening his heart	like Ra eternally.		
2.

<i>im'ly hr Hnm</i>	<i>nb Hrwr</i>	<i>r-p'</i>	<i>h'</i>	<i>im-^s (?)</i>
Worthy before Chnem,	Lord of Herur,	the <i>erpa</i> -prince,	the <i>ha</i> -prince,	favoured with the (royal) hand (?),
<i>s'hw (?) bll[$\overline{\text{r}}$]</i>	<i>smr w'f</i>	<i>hr dp v n Mshd</i>	<i>mt[$\overline{\text{r}}$] n st m ht nfr</i>	
royal <i>sahu</i> ,	privy councillor,	the great chief of the Oryx nome,	the regulator of the <i>Sa</i> -rank or succession in the temple,	
<i>'Imny</i>	<i>m's hrw</i>			
Ameni,	justified,			
3.

<i>im'ly hr Hrwo</i>	<i>h rbyt</i>	<i>r-p'</i>	<i>h'</i>
Worthy before Horus,	Smiter of the Rechit,	the <i>erpa</i> -prince,	the <i>ha</i> -prince,
<i>im-^s</i>	<i>mr ht nb t ddt pt km: st</i>		
favoured with the (royal) hand (?),	superintendent of all things which heaven gives (and) earth produces,		
<i>mr 'b (?) inst (?) sw (?) bt (?)</i>	<i>r'ly stn m's</i>	<i>'Imn-m-h't</i>	<i>m's hrw</i>
overseer of horns, hoofs, feathers, minerals,	the true royal acquaintance,	Amenemhat,	justified.
4.

<i>im'ly hr Hrwo hnt H'bw</i>	<i>r-p'</i>	<i>h'</i>	<i>im ib ity d's-f</i>
Worthy before Horus Within Hebnu,	the <i>erpa</i> -prince,	the <i>ha</i> -prince,	he who is in the heart of the prince himself,
<i>mr wpt h'p ntr</i>	<i>'Imny</i>	<i>m's hrw</i>	
superintendent of the distribution (?) of the divine offerings,	Ameni,	justified.	


Exterior
Inscription
(cont.)


5. *imh hr Hnm* *nb 'I-dbt (?)* *r-p'* *h'* *im-^c (?)*
 Worthy before Chnem Lord of Aa-dbet (?), the *erpa*-prince, *ha*-prince, favoured with the
 (royal) hand (?),
s'h q n rmt m pr 'Im...t *mr ššw n šymh ib* *'Imn-m-h't*
 the noble great of years in the house of 'Im...t,¹ superintendent of the pools of sport, Amenemhat,
mr h'rw
 justified.

On the left-hand door-post are four vertical lines reading:—

1. *Di htp stn* *'Is-ir nb Ddw* *ntr q* *nb šddw*
 May the King give an offering (and) Osiris Lord of Dadu, Great god, Lord of Abydos,
šf pr h'rw *t;* *hkt* *ihw* *ipdw* *mnh šs*
 may he give *per-cheru* offerings of bread, beer, oxen, wild fowl, linen bandages,
h'pt šf *n kt n* *imh* *'Imn-m-h't* *mr h'rw* *ms n Hnw*
 offerings of food to the ka of the worthy one, Amenemhat, justified, born of Henu.

2. In the first half of the line are given the usual titles, then follows—

() etc.) *im-šs* *iri Nhn* *hr dp Nhh*
 He who is in the chamber, he who belongs to the city of Nechen, chief of the city of Necheb,
ha ntr Hrw šh'w *emj m h't Nt* *spr (?)*
 priest of Horus Of the two Scorpions, consort in the house of Net, (?)


3. *R-p'* *h'* *hrp nst* *hr m^c sr*
 The *erpa*-prince, the *ha*-prince, regulator of the two thrones,
gihš stn m krs (?) imw (?) *s'h 'i n kdw* *h'rw n dš md*
 a noble great of tact on the day of inspiring fear,
ddw and stn psd šmrt *hrp ib hnt (?)* ()
 inspiring the Nine-bows with fear of the King, regulator of the heart and of the lips (?)

4. *R-p'* *h'* *ššw Hrw hnt pt* *mr rwe prw*
 The *erpa*-prince, the *ha*-prince, adorer of Horus In heaven, superintendent of the temples,
pp hr dš m'w šrf *hr hš hr dp* *sm* *hrp šndt nl[š]*
 being a master of the art of causing writing to speak, chief lector, *sem*-priest master of every tunic,
 (i.e. of interpreting writing),
wr (?)
 great of

¹ A form of the god Horus is described as  in *Denkmäler*, Abth. ii., Bl. xci.

² Perhaps an early form of "Horus on the crocodile," a figure representing the youthful deity as triumphant over all dangerous animals.

Exterior
Inscription
(cont.)

Below these four vertical lines is incised a figure of Amenemhat (facing \rightarrow), seated on a chair and holding in his right hand the  staff of command.


On the right-hand door-post are four vertical lines reading:—

1. *Dj htp stn* 'Inp djp dw-f l'm wt
May the King give an offering and Anubis Upon his hill Within the city of embalmment,
nb Tjdr *krst nfrt m st imntt* *m is-f n hr-ntr* *n ht n*
Lord of the sacred land, a good burial in the western hill in his tomb of *Cherneret* to the ka of
imh 'Imn-m-ht
the worthy one, Amenemhat.

2. In the first half of the line are given the usual titles, then follows:—
ims (?) lb n r(m)t nb *s-wd: smd* *ir iw n bw nb*
pleasing the heart of all people, making to prosper the timid man, making a coming to every person
sb wd hnt
forwarding (travellers) up or down the river.

3. *R-p'* *h'* *mr hnw ntr* *rb gfn*
The *erpa*-prince, *ha*-prince, superintendent of the priests, recognizing the means of
iw sp-f *sw m tst (?) bin* *in wn hnt m ht-f*
arriving at his appointed time, free of planning evil, nor was there greediness in his body,
dd-f m mdt mst
he spake in words of truth.

4. *R-p'* *h'* *w' wr hb* *st lb stn*
The *erpa*-prince, *ha*-prince, unique as a mighty hunter, the place of the heart of the King,
ip st dfw *hn ntr n Sw Tjnt* *rb stn m' m km'*
apportioning the places of feeding, priest of Shu and Tefnut, the true royal acquaintance in the South.

Below these four vertical lines is incised a figure of Amenemhat (facing \leftarrow), seated on a chair and holding in his left hand the  staff of command, corresponding to the figure on the left door-post.

Biographical
Inscrip-
tion.

BIOGRAPHICAL INSCRIPTION (see Key plan D, E, and Pl. viii.). This inscription, incised on the jambs of the doorway to the main chamber, consists of five horizontal and sixteen vertical lines, the five horizontal and first eight vertical lines being on the south or right-hand jamb, the remaining lines being on the left-hand jamb. The surfaces of the two jambs are carefully worked and, like the door-posts and lintels, were originally coloured pink and then splashed with black and green in order to resemble rose granite; the hieroglyphs, which are well cut, were painted green. The inscription was first copied by Champollion

Biographical inscription (cont.)

in 1828, and published after his death (in *Monuments*, Pl. cccxv., cccxcix.; *Notices*, Tome ii., ff. 427-430). In the same year it was copied by Robert Hay (Brit. Mus. *Add. MS.* No. 29813, ff. 84-85), and later by Wilkinson (in 1834, see *MSS.*, vol. ii., ff. 22-26) and Lepsius (in 1842, see *Denkmäler*, Abth. ii., Band iv., Bl. 122). The first translation of the inscription was made by Dr. Birch in 1856 (*Trans. Roy. Soc. Literature*, vol. v., New Series, p. 212 *et seq.*). Translations have also been made by Brugsch (*Histoire d'Égypte*, 1st ed., p. 55-56) and Maspero (*Recueil de Travaux*, etc., vol. i., pp. 161-169).

DATE OF BURIAL (Lines 1-4).

1. *Rnpt xliii hr hn n Hrw* *‘nh mst* *stn lli(?)*
The year 43 under the majesty of (the King) Horus, life of births, King of Upper and Lower Egypt,
(*Upr-k-R*) *‘nh dt*
Cheper-ka-Ra, living eternally.
2. *nb dt(?) nb ‘r(?)* *‘nh mst* *Hrw nb* *‘nh mst*
Possessor of the two realms (?), life of births, the (victorious) hawk of gold, life of births,
si R’ (*Wartsen*) *‘nh dt r nh*
son of Ra, Uartsen I., living for ever to eternity.
3. *hjt rnpt xxv m hspit Mhd* *m r-p’* *h’* *im-’(?)*
Corresponding to the year 25 in the Oryx nome, as *erpa*-prince, *ha*-prince, favoured with the (royal) hand (?),
‘Imu(y) *m: h’rw*
Ameni, justified.
4. *Rnpt xliii* *lhd ii h’t* *h’rw xv*
The year 43, second month of inundation (autumn season), day 15.

ADDRESS TO VISITORS (Lines 4-6).

‘I mrrw ‘nh *mnddw*
O ye who love life (and) hate

5. *mt* *ddw* *h’ m ti hkt* *h’ m ihw* *ipdw*
death, say : Thousands of bread (and) beer, thousands of cattle (and) wild fowl
6. *n ht n* *r-p’* *h’* *im-’(?)* *hr dp ‘i n hspit Mhd*
to the *ka* of the *erpa*-prince, the *ha*-prince, favoured with the (royal) hand (?), the great chief of the Oryx nome,
im is *iri Nhn* *hr dp Nhb*
he who is in the Chamber, who belongs to the city of Nechen, chief of the city of Necheb,
mr hnw ntr *‘Imny* *m: h’rw*
superintendent of the divine servants, Ameni, justified.

AMENEMHAT'S FIRST EXPEDITION, TO ETHIOPIA (Lines 6-11).

- šms-i nb-i* *hft hnt-*
I followed my lord when he sailed up the river
7. *ḥ s-ḥrt hft-f* *m šdww ifd (?)* *hnt-ni m št h'*
to overthrow his enemies in the four (?) foreign lands. I sailed up as the son of a *ha*-prince,
š'hw bñi *mr mš' wr n*
royal *sahu*, chief captain of the host of the
8. *Mhḳd* *m idn' s w'f tww (sic)* *hft hstt (sic) m pr stn*
Oryx nome, as a man replaces an aged father, according to the favours in the house of
mrwt-f m stp-st *sn-i* *Kš*
(and) his love in the palace. I passed through Ethiopia
9. *m hntyt* *in-ni ḏrw lt* *in-ni inw nb-i*
in sailing southward, I removed the boundary of the earth,² I brought the tribute of my lord,
hst-i ph-s pt *'h'*
my praise it reached (up) to heaven. Arose
10. *n hn-f* *wḳ: m hlp* *s-ḥr-nf hft-f m Kš hst*
his majesty (and) proceeded in peace. He overthrew his enemies in the vile land of Ethiopia.
i-ni hr šms-f *m spd hr* *in*
I returned following (his majesty) as (a man) sharp (?) of countenance. Not
11. *hpr nhw m mš'-i*
was there loss among my soldiers.

AMENEMHAT'S SECOND EXPEDITION (Lines 11-14).

- Hnt-kī r in tww n nbw* *n hn n* *stn bñi*
I sailed up the river to bring treasures of gold to the majesty of the King of Upper and Lower Egypt
- (*Hpr-k-Ra*) *'nb ḳt r nhḥ*
Usertsen I. living eternally for ever.
12. *hnt-ni hn' r-p'* *h'* *stn wr* *n h't-f*
I sailed up with the *erpa*-prince, the *ha*-prince, the eldest son of the King, of his body,
'Imny' *'nh wḳ: sub* *hnt-ni m hsb cccc* *m stpw nb n*
Ameni, life, wealth, health to him! I sailed up in number 400 men consisting of every chosen man of

¹ The word has the determinative of Π (i.e. Π) *ḏwt* instead of \mathcal{A} , but *idn* is probably the true reading.² I.e. went beyond the limits of the land hitherto known to the Egyptians, or else obliterated the boundary of Egypt by annexing other lands.³ Since associated in the kingdom as Amenemhat II., about a year before this inscription was written. (See *Proc. S.B.A.*, vol. xiv, p. 39-40. The identification is almost certain.)

Biographical
Inscription
(cont.)

13. *ms'-t* *hw m htp* *in nhw-sn* *in-ni nbw ds-ni*
my army. Returning back in peace, they had not decreased. I brought the gold appointed to me.

hs-kwi hr-s m pr stn
I was praised for it in the house of the King, (and)

14. *dwt nī ntr si stn*
the king's son praised God for me.¹

AMENEMHAT'S THIRD EXPEDITION (Lines 14-15).

h'-ni *hnt-kī r sht bīw* *r dmi n Kbtī* *hn' r-pr'*
I arose, I sailed up the river to bring treasures to the city of Coptos with the *erpa*-prince,

h' *mr nt* *ḫt* *Warten* *'nh wḏt snb*
ha-prince, governor of the (royal) town, the *wezīr*, Usertsen,² life, wealth, health to him!

hnt-nī m hsb cccccc
I sailed up in number 600 men

15. *m kn nb n Mḫḏ* *l-kwi m htp* *ms'-t ḏ*
consisting of every valiant man of the I returned in peace: my army safe and sound,
Oryx nome.

ir-nī ḏḏt-nī nbt.
I had done all that was said to me.

CHARACTER OF AMENEMHAT AND CONDUCT AS RULER OF THE ORYX NOME (Lines 15 to end).

nwk nb lmt *wḫ mrt* *hḫi mr nt-f* *ir-nī grt rnpṯ*
I was a possessor of favour, abounding in love, a ruler who loved his city. Moreover, I passed years

16. *m hḫi m Mḫḏ* *bḫw nb n pr stn* *hr hpr m ḏ*
as ruler in the Oryx nome. All the works of the house of the King came into my hand.

h'-n rḏi-nī mr ḫst *n gsw pr nw sḫw nw Mḫḏ*
Behold, gave to me the superintendent of the gangers of the domains (?) of the herdsmen of the Oryx nome,

ki mmm m nḥbw-sn *hs-kwi*
bulls 3000 of their draught stock (?). I was praised

17. *hr-s m pr stn* *r tnw rnpṯ nt lrw*
for it in the house of the King at each annual occasion (or year) of stock-taking.

fr-nī bḫw-sn nb *n pr stn* *in hrt-ṯi m ḫi:f nb*
I rendered all their works (produce) to the King's house: there were no arrears to me in any of his office.

iw bḫ-nī Mḫḏ r
I worked the Oryx nome to

¹ I.e. publicly thanked me.

² Possibly the future Usertsen II.

Biographical
Inscription
(cont.)

18. *dr-f* *m hw(?) ? w:ht* *in sit nds shbd(?) -ni*
its boundary, in numerous visits (?). Not the daughter of a poor man did I wrong.
in hirt di(?)t-ni *in lhwts hsf-i nf* *in sio sn'-ni*
Not a widow did I oppress. Not a farmer did I oppose myself (?) to him.¹ Not a herdsman did I prevent.
19. *in wnw mr dt tt-ni r(m)t-f hr bkw* *in wnw mir n k'w-i*
There was not a foreman of five from whom I took his
men for the works. There was not a pauper around me.
in hkr n rk-i *in hpr-n rupt hkrw*
There was not a hungry man of my time. (When) there became years of famine,
20. *h'-n shi-ni iht nbt nt Mhdj* *r ttf-rs mhti*
I arose, I ploughed all the fields of the Oryx nome, to its southern (and its) northern boundary.
s-nly hrw-f *ir dbw-f* *in hpr hkr im-f*
I made to live its inhabitants, making its provision: not became a hungry man in it.
rdt-ni n hirt mi nlt hy
I gave to the widow as to her that possessed a husband.
21. *in s-ti-i wr r dr* *m rdt-ni nbt* *h'-n*
Not did I favour the elder above the younger in all that I gave. (When) thereafter
H'p-r-mw wnw *hpr* *n'w it bti* *n'w ht nb*
great rises of the Nile took place, producing (lit. possessing) wheat and barley, producing all things
(abundantly),
in dlt-i hr(t?) nt (?) iht
not did I exact the arrears of the farm.

Architrave
Inscriptions.

ARCHITRAVE INSCRIPTIONS (see Key plan U, V, and Pl. ix).—On the two architraves of the main chamber are four inscriptions giving titles of Amenemhat painted in large green hieroglyphs. The following is a transliteration and translation of the two on the northern architrave:

(a) Western half (←) :—

[*Imib*] *hr Hrw h rhyt* *r-p'* *h'* *im-? (?)*
[Worthy] before Horus Smiter of the Rechit, the *erpa*-prince, the *ha*-prince, favoured with the
mn rdsw *dw m f' hr mr-f nt* *'Imn-m-h't* *m' hrw*
firm of feet, free of greediness in consequence of his love of the city, Amenemhat, justified.

(b) Eastern half (→) :—

[*Imib*] *hr Hrw hntt (sic) Hbnw* *r-p'* *h'* *im-? (?)*
[Worthy] towards Horus within Hebnu, the *erpa*-prince, the *ha*-prince, favoured with the
(royal) hand (?) (†),

¹ Or "beat;" *hgf-ni* in Lepsius' copy is incorrect.

Inscription
over and
around En-
trance to
Shrine
(cont.)

4. Usual titles and—

wḥ lb wsd-f r nḏt bss gm nḥ'b
longsuffering, (7), Amenemhat, &c.

On the left-hand door-post are three vertical lines:—

5. Gives the *Dī hlp stn 'Is-ir* formula, a prayer to Osiris.

6. Usual titles and—

rh st rd-f m pr stn im lb wr n nb-f
knowing the place of his foot in the house of the King, the great favourite of his lord,
Ameni, &c.

7. Usual titles and—

wḥ lb m-hr-jb wrw rh prw n nḏw-f
longsuffering in the midst of the nobles, knowing that which comes from his word.

On the right-hand door-post are three vertical lines:—

8. Gives the *Dī hlp stn 'Inp* formula, a prayer to Anubis.

9. Usual titles and—

sd hrd r ph-f ur tḥ m phwī
bringing up the child until it grows big, Amenemhat.

10. Usual titles and—

nb imt ḥ mrt ḥḥ mry nḥ-f
possessor of favour abounding in love, a ruler beloved of his town.

PAINTINGS.

MAIN CHAMBER.

(Plates VI. and X.-XVIII. ; Key Plan F-M.)

Ceiling.

The ceiling has already been described (p. 20) as consisting of three segmental vaults with plain curved soffits. Each of these rectangular compartments is covered with a painted pattern, and a large part of one (entire width and about one-third of the length) is shown on Plate vi. This decoration is the same in each, and represents (*vide* Pl. vi.), [1] a wooden beam running longitudinally down the centre of the compartment. Its colour is yellow with brown graining, and upon it, between two thick lines of dark blue, are painted two mutilated inscriptions in blue hieroglyphs starting from the centre and reading thus $\Rightarrow \leftarrow \leftarrow \leftarrow$. They give the usual prayer to Osiris and Anubis, together with the name and titles of Amenemhat. [2] On either side of the beam the space is divided by thin black lines into small red and yellow squares containing quatrefoils which are black in the red squares and blue in the yellow. This design is continued to the edges of the ceiling at the architraves and walls; but in the centre is [3] a large rectangular space of a different pattern, crossed by the beam and bordered by two white lines

Ceiling
(cont.)

enclosing a narrow black band, within which is a wavy white line. This space is divided transversely into three nearly equal compartments. In the central one, which is narrower than the others, is painted a chevron pattern (yellow and red); it is separated from the other compartments by narrow bands of yellow crossed with black lines. The remaining spaces are filled with imitation mat-work of plain yellow and yellow with brown stripes; the direction of the two kinds of reeds alternating in the four compartments which the beam forms in crossing the two spaces.

Frieze, &c.

The Frieze consists of the usual Khaker ornament painted in colours. Beneath the Khaker ornament and at the sides is a border of coloured rectangles (yellow, blue, red, and green), separated with black lines enclosing a white line, which forms a "framing" to the scenes. Beyond this, at the sides, is a peculiar roped (?) pattern (*vide* plates), and beyond this again, but not shown in the plates, is a very narrow line of blue.

Dado.

Immediately below the paintings are,

- (a) West wall (northern half), six narrow bands of colour, gray, red, white, yellow, white and black respectively.
- (b) West wall (southern half), south side of false door, two bands of colour, yellow and red respectively; north side of false door, a very narrow black band.
- (c) North wall, five narrow bands of colour, red, white, yellow, blue, and red respectively.
- (d) East wall, a narrow band of yellow. Around the hieroglyphs over and around the entrance to the shrine are five narrow bands (see Plate xv.), black, white, blue, white and red respectively.
- (e) South wall, two narrow bands of red and yellow.

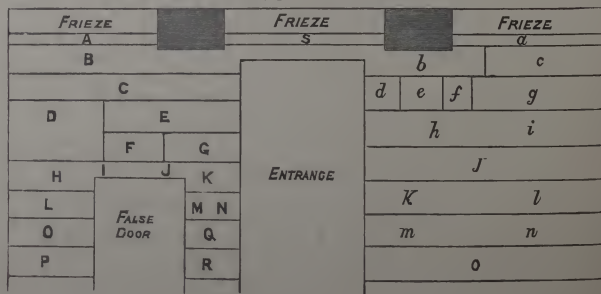
Below all these bands of colour is a space of about 2 feet 6 inches of plain unpainted stone, excepting only where the "false door" on the west wall, Pl. xii., representing the mystic entrance to the tomb, reaches to the floor.

Style of
Painting.

The style of painting varies considerably on the different walls. On the south wall the paintings are very carefully executed on a well-prepared surface consisting of a thin coat of plaster; the hieroglyphs and all matters of detail are exceedingly delicately worked (for a specimen of the painting see Pl. x.). The paintings on the north, east, and west walls are boldly but coarsely executed, many of the figures being badly proportioned. There are also several curious instances of mistaken perspective (*vide* calf with foreshortened neck in Row 4, North wall, &c., Pl. xiii.) The explanatory hieroglyphs on these three walls are roughly painted in green.

Scenes.

WEST WALL. (See Key plan F and G and Pl. xi. and xii.)



Scenes
(cont.)

Pl. XI.—Immediately below the frieze is, on the west wall (north side, *a*), a line of painted hieroglyphs \longleftrightarrow , giving the prayer for *percheru* offerings and name of Amenemhat. The scenes, in seven rows of nearly equal height, show arts, trades, and agricultural pursuits. There is no edging line to terminate the scenes before the doorway, and on the north side the latter cuts sharply through the figures.

Row 1. Manufacturers of flint knives [b]. Sandal makers [c].

Row 2. Carpentering. Bowyers [d]. Coopers [e]. Arrow-making [f]. Chair-making, box making, &c. [g].

Row 3. Goldsmiths [h and i].

Row 4. Potters [j].

Row 5. Flax cultivation [k], and linen manufacturers [l].

Row 6. Harvesting [m and n].

Row 7. Ploughing and sowing [o].

Pl. XII.—On the south side of the west wall immediately below the frieze is [A] a line of painted hieroglyphs \longleftrightarrow , giving the name and titles of Amenemhat. The scenes are in eight rows of unequal height.

Rows 1 and 2. Vintage scenes [B and C]. (Hieratic inscriptions, Pl. xxi., 1, 2, held by the Scribes.)

Rows 3 and 4. Fishing and fowling [E-G].

Row 5. Department of fruits and herbs [H]. Department of meats [I]. Department of bread [J]. Department of beer [K].

Row 6. Attendants on the Lady Hotep bearing toilet utensils inscribed with her name [L]. Bakers [M and N].

Row 7. Musicians [O]. Confectionery [Q].

Row 8. Musicians [P]. Oxen fording the inundation [R].

False door. The inscriptions, which are much mutilated, give the usual funeral prayer, naming the gods Osiris and Anubis, for Amenemhat and Hotep respectively. These two personages are represented on either side of a table of offerings.

In the centre of the west wall, immediately below the frieze is [S] a line of painted hieroglyphs reading—



NORTH WALL. (See Key plan H, and Pl. xiii.)

FRIEZE												
A					B							
C												
D												
H			G			F		E		I		
K						J						
L										T	V	
N											U	W
M											X	
P	Q				S				O		Y	

Scenes
(cont.)

Immediately below the figure are two inscriptions [A and B] which read thus ←→, and which give the name and titles of Amenemhat. The scenes below are divided into seven rows.

Rows 1 and 2. Hunting in the desert with nets [C and D].

Row 3. Procession of naos containing statue of Ameni with attendants as in life. Priest offering incense, dancers and acrobats.

Rows 4 to 7. A procession of officers and servants of Amenemhat's household bringing cattle [L, M and N], and agricultural produce [J and K] to present to their lord [U], who is accompanied by five attendants [X and Y]. The procession is headed by the royal scribe, Bakt [T], who holds out to Amenemhat a papyrus roll with dated inscription [see Pl. xxi. 3], giving a brief résumé of the objects presented, and reading:—

1. *Rnpt* [XLII (?)] *dmd*
Year [42 (?)] asses, total
 2. *'n n mnmnt nt pr dlt* *pr [t] m st*
writing of the cattle of the house of eternity come from the stalls.
 3. *Rnpt XLII* *'n Hnmnecht st Bakt*
Year 42 taken (?) by (?) the scribe Chnemunecht's son Bakt.
 4. *dmd* *lhw (?)* *MMM*
total [asses (?)] 30,000 oxen, 3000.
 5. *hdb mdt nt pr dlt* *mdt nt hapt* *in*
reckoning of the stock farms of the house of eternity, the stock farms of the nome by
- [*'n stn*, &c. *Vide* the hieroglyphic inscription over the figure in Pl. xiii.]
[the royal scribe, Chnemunecht's son Bakt.]

EAST WALL. (See Key plan I, J, K, and Pl. xiv.-xvi.)

FRIEZE			FRIEZE			FRIEZE					
B			A			C					
D			E			F					
G			V			I					
H						J					
L	K	M				Q	R				
N	O					S	T				
P						U					
			W	Y	X						

Scenes
(cont.)

Immediately below the frieze are three painted inscriptions.

1. A prayer for *percheru* offerings, and the name of Amenemhat [B].

2 and 3. Titles and name of Amenemhat [A and C]. The scenes are in six rows of unequal height. Rows 1, 2 and 3. Wrestlers [D-J].

Rows 4 and 5. Soldiers [L-O] attacking a fortress [K]. Battle scene [Q-T].

Row 6. Pilgrimages to the two chief seats of the worship of Osiris. (1) Funereal barge towed by two ships in full sail, "voyaging against the stream to obtain the benefits of Abydos for the prince Amenemhat" [P]. (2) Harim-boat towed by two ships with masts down "voyaging down the river to obtain the benefits of Dadu (Busiris) for the prince Amenemhat" [U].

SOUTH WALL. (See Key Plan L, M, and Pl. xvii, and xviii.)

FRIEZE			FRIEZE		
S	D	F	O	Q	R
		C			S
A	C	H	N	P	T
		I			U
J		K	V		W
L		M	X		Y

The wall paintings are divided into two portions by a black line running vertically from the frieze to the dado. Those on the left of this line are shown on Pl. xvii, those on the right on Pl. xviii.

Pl. XVII.—The scenes, arranged in six rows of nearly equal height, show priests and servants of the household performing services and bringing offerings to lay on the altar [C] before a large seated figure of Amenemhat [A]. Above him [B] are seven vertical lines of hieroglyphs giving his name and titles. Upon and before the altar are numerous offerings [C], and above is a long catalogue of them in three rows [D]. The procession of priests and household officers is headed by Amenemhat's son Chnemhotep [E], and above him, in a mutilated inscription, are inscribed his name and titles. Following Chnemhotep are two rows [H and I] of priests and officers, and above them is a horizontal line of hieroglyphs descriptive of the scene, and reading:—*shpt stpw ipdw r ht 'yt n ksf h' [Lnn]y m' hrw*, "Bringing choice joints and wild fowl to the great *hat* for his *ka*, the *ha*-prince, Amen, justified." Above these two rows and to the right of the list of offerings are two short rows of priests [F and G]. The two bottom rows [J-M] show servants bringing offerings and men sacrificing oxen. Over the upper row [at J] is an inscription descriptive of the scene, reading:—*msb iwi in sw nw pr n qt r ht 'yt n ki n imib r-p' h', &c., '[mn]-ymh', &c.*, "Leading oxen by the herdsman of the house of eternity to the great *hat* for the *ka* of the veteran, the *epa*-prince, the *ha*-prince, &c., A[men]emhat, &c."

Pl. XVIII.—The scenes, arranged in six rows of nearly equal height, show priests and servants of the household performing services and bringing offerings to lay on the altar [P] before a large seated figure of Amenemhat's wife, Hotep [N]. Above her [O] are five vertical lines of hieroglyphs giving her name and titles. Upon and around the altar [P] are numerous offerings, and above, in two rows [Q] is given a name-list of them. The four upper rows to the right [R-U] show priests performing services and

Scenes
(cont.)

household officers bringing offerings, and immediately beneath the name-list [Q] is a horizontal line of hieroglyphs descriptive of the scene, reading:—*shyt in nb nfr r ht st n k: n imht nbt pr Htp mst hrw*, "Bringing all good offerings to the great *hat* for the *ka* of the worthy one, the lady of the house, Hotept, justified." The two lower rows [V-Y] show servants bringing produce and men sacrificing oxen. Over the upper row [at V] is a line descriptive of the scene, reading:—*shyt inw nb nfr r ht st n k: n imht hr nt-s nbt pr Htp mst hrw*, "Bringing all good produce to the great *hat* for the *ka* of the devoted one towards her city, the lady of the house, Hotept, justified."

SHRINE.

(Plates XIX-XX.; Key Plan, p. 19, N-T.)

Ceiling.

The ceiling is richly ornamented with parti-coloured squares similar to, but smaller than, those of the main chamber ceiling (see Pl. vi.). Along its centre and parallel to the axis of the tomb is depicted a beam painted yellow and grained red to imitate wood, upon which is the following inscription in a vertical line, painted in blue hieroglyphs:—



Frieze.

Painted khaker ornament with coloured squares below; and at the sides, forming a "framing" to the scenes, a narrow blue band, the ordinary diamond pattern, and coloured squares.

Dado.

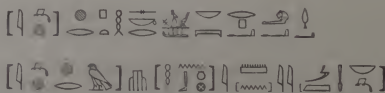
Immediately beneath the paintings are two bands of colour (2½ inches broad and red and yellow respectively) below which is a dado (2 feet 5½ inches in height), painted red and black so as to imitate rose granite.

Style of
Painting.

The painting is finely executed on a well-prepared surface; the hieroglyphs, figures, &c., are admirably drawn, and show much detail. The colours are fairly preserved, though the paintings are now in a very mutilated condition.

Sculptures
and
Paintings.

EAST WALL (Key plan, p. 19, R, S, T). In the centre (R) there formerly existed a colossal figure of Amenemhat seated on a throne and carved out of the solid rock, at the foot of which were incised two lines of hieroglyphs, copied by Hay (*Brit. Mus. Add. MS.*, 29813, f. 86) and now much defaced, reading:—

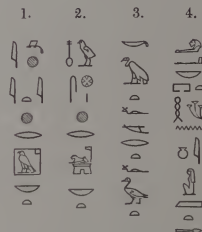


- | | | | | | | |
|----|---|----------------|-----------------|------------------------------------|--------------------|----------------------------------|
| 1. | [<i>Imib</i>] <i>hr</i> | <i>Pth skr</i> | <i>nb pt</i> | <i>rr-p'</i> | <i>h'</i> | <i>im-'</i> |
| | [Worthy] towards | Ptah-Sokeris, | lord of heaven, | the <i>erra</i> -prince, | <i>ha</i> -prince, | favoured by the
(royal) hand, |
| 2. | [<i>Imib</i> <i>hr</i> <i>Hrw</i>] <i>hnt</i> [<i>Hhsw</i>] | <i>Imny</i> | <i>m' hrw</i> | <i>nb imib</i> | | |
| | [Worthy towards Horus] within [Hehnu], | Ameni, | justified, | possessing the reward of
worth. | | |

The whole of the body, arms, and legs of the statue have been destroyed. Above the head of it,

Paintings
(cont.)

On the wall above her head are four vertical lines of painted hieroglyphs (now much faded and mutilated), reading :—



- (1) 'Imh^hyt hr Ht-hrw nbt (2) Nfrwt hr Ptht nbt (3) St
Devoted towards Hathor, lady of Neferus, towards Pacht, lady of the (Speos) Valley,

mt-f mrt-f sit (4) h' nbt pr Hnw
his mother, his beloved one, the daughter of a ha-prince, the lady of the house, Henu,

mt-hrw
justified.

NORTH AND NORTH-WEST WALLS (see Pl. xix. and Key plan N, O).

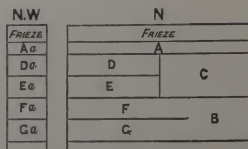


DIAGRAM OF WALL-PAINTING.

Immediately below the frieze is, on the North wall [see Diagram, A], a line of painted hieroglyphs, giving the prayer to Anubis for a good burial, and on the North-west wall an inscription [A] reading: 'Imh^hyt hr ntr nbt pt 'I[mm]y, "Devoted towards the great god, lord of heaven, Amen." The scenes, in four rows of nearly equal height [D, Da, E, Ea, F, Fa, G, Ga], show priests performing services and bringing offerings to lay on the altar [B], as it were before the colossal statue of Amenemhat on the East wall. Above the altar, in two rows [C], is an inscription giving a brief tabulated résumé of the offerings (twenty-two in all), and a horizontal line of hieroglyphs descriptive of the scenes. This line reads: S-hpt utwpt ipdw r ht 'it n kt m h' 'I[mm]t mrt hrw, "causing to be brought choice joints (and) wild fowl to the great hat (shrine) for the ka of the ha-prince Amen, justified."

Paintings
(cont.)

SOUTH AND SOUTH-WEST WALLS (see Pl. xx. and Key plan, p. 19, P and Q).

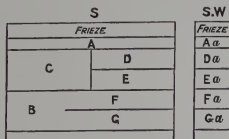



DIAGRAM OF WALL-PAINTING.

Immediately below the frieze is, on the South wall [A], a line of painted hieroglyphs \leftarrow , giving the *stn htp di Isir* formula, and on the South-west wall [Aa] an inscription reading: 'Im' h hr' Inp' I [mu] m' h' hrw, "devoted towards Anubis, Ameni, justified." The scenes, in four rows of nearly equal height [D, Da, E, Ea, F, Fa, G, Ga] show priests performing services and bringing offerings to lay on the altar [B], as it were before the colossal statue of Amenemhat on the East wall. Above the altar, in two rows [C], is an inscription giving a brief tabulated *résumé* of the offerings (twenty-two in all) and a horizontal line of hieroglyphs descriptive of the scenes. This line reads: *S-hpt inw nb nfr r ht yt n k: n h' I[mu]y m' h' hrw*, "causing to be brought all good products to the shrine for the ka of the ka-prince, Ameni, justified."

Additions
and
Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 2.

P. 30, l. 21. For "2 feet 6 inches" read perhaps "4 feet 6 inches": the base of the false door is 12½ inches from the ground (Hay).





P. 34. Inscription on the base of the statue. Hay's copy indicates  *nb s[et]y[et]* (?), and does not confirm the restoration of the second line.

Pl. vi. For "wooden beam" read "band representing a wooden beam."





Pl. xii. Hay's copy shows the right-hand lower corner more complete: in the bottom row is one more ox's head and three men are standing in the canoe; of the figures only the central one is now perfect. In Rows 6 and 7 on the left the name of Hotepi is upon two boxes and the mirror.

Pl. xiii. The blundered inscription at the top is correctly copied, but the net is placed too low. There should be a broad clear space between it and the heads of the figures, leaving room for the full height of the bows. On the left, over the first dog, there should be a gazelle in the net.


Most of the small inscriptions are in linear hieroglyphs. The names and titles of the officers can be found in the text, pp. 14-19.

Row 3.  :  (P) :  

Row 5. First figure on right  :  Ball fight,  
     (P *et* H) Hay.

Row 6.  : vertical line in fourth compartment   († hieratic for ).

TOMB No. 3.

TOMB OF THE  "ADMINISTRATOR OF THE EASTERN DESERT,"

 CHNEMHOTEP.

(FRONTISPIECE AND PLATES II, XXII.—XXXVIII.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

JOMARD in 1798 (*Description de l'Égypte*, Tome iv., pp. 324);

BURTON copied the Great Inscription in 1825 (Brit. Mus. *Add. MS.* 25637, ff. 2, 4, and 73; and *Excerpta Hieroglyphica*, Pl. xxxii.); and later, in 1828, the tomb was described and several of the scenes were copied by the members of the Franco-Tuscan expedition under

CHAMPOLLION (*Papiers de Champollion* in Bibl. Nat.; *Monuments, Notices*, Tome ii., ff. 385-425; *Lettres écrites*, p. 42) and

ROSELLINI (*I Monumenti dell' Egitto e della Nubia* (Parte prima), Tome i., Tav. xxvi. and Tome ii., Tav. xxvi., xxxi., etc. (Parte seconda), Tome i., pp. 50-62, and *MSS.* in the University Library at Pisa). Small scale copies of the wall paintings and inscriptions, except those in the shrine, were made by

HAY in 1828, and copies of these were coloured for him by Dupuy in 1833 (Brit. Mus. *Add. MS.* 26813, ff. 15-20; *Add. MS.* 29847, ff. 59-62; *Add. MS.* 29853, ff. 392-465). Several of the scenes and inscriptions were copied by

WILKINSON in 1838 (*Manners and Customs of the Ancient Egyptians*, and *MSS.*). Small scale drawings of all the paintings and inscriptions, except those in the shrine, were also made by the members of the Prussian expedition under

LEPSIUS in 1842, and afterwards published in the *Denkmäler*, Abth. ii., Bl. 123-130.












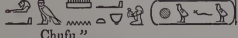





At the time of the present survey the walls of the tomb were complete, but the scenes and inscriptions of the main chamber have suffered considerably since the time when Champollion and Hay made their copies in 1828. The Great Inscription, which forms the dado to the main chamber, was, in 1888 or 1889, much mutilated by a reckless thief, who removed or destroyed all the royal names; and all the colours of the paintings are much faded, owing, apparently, to the preparations used by former copyists to bring them out. The inscriptions and paintings in the shrine are much defaced.

TOMB No. 3.

PERIOD: XIIth Dynasty.
(VI. Usertsen II.)

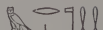
POSITION: Northern Group.
(Sketch Survey, Pl. ii. No. 3.)


NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.


Name.	 Chnemhotep, sometimes also written  ,  .
Rank.	Administrator of the Eastern Desert and <i>Ha</i> -prince of Menat-Chufu.
Titles.	<p>(a) Civil:—</p> <p> <i>r-p</i>, "<i>Erpa</i>-prince": a title believed to imply a right of inheritance.</p> <p> <i>h</i>, "<i>Ha</i>-prince."</p> <p> <i>s'hw b'ti</i>, "<i>Sahu</i> (treasurer ?) of the King of Lower Egypt."</p> <p> <i>smr w'ti</i>, "Confidential friend of the King."</p> <p> <i>rb stn</i>, "Royal acquaintance" (also written in monogram ) and</p> <p> <i>rb stn m</i>, "True royal acquaintance."</p> <p> <i>mr st b'ti</i>, "Administrator of the Eastern Desert."</p> <p> <i>h' m Mn't Hwfw</i>, "<i>Ha</i>-prince in the town of Menat Chufu."</p> <p> <i>h' m pr wr</i>, "<i>Ha</i>-prince in the great house."</p> <p>? <i>wsh't</i>,?.....</p> <p> <i>hr dp h'w(?) nb</i>, "Chief of all princes."</p> <p> <i>iri Nbn(?) n Geb</i>, "He who belongs to the double house (?) of Geb."</p> <p> <i>hr dp Nbb</i>, "Chief of the city of Necheb."</p>


Titles—
(cont.)


(b) Religious :—

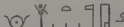
 *mr hnw ntr*, "Superintendent of the priests."


 *hn ntr Hrw*, "Priest of Horus."


 *hn ntr Inpw*, "Priest of Anubis."


 *wdb (?) Hrw*, "Udeb-priest of Horus."


 *wdb (?) Pht*, "Udeb-priest of Pacht."

 *hr dp iit ht ntr Pht*, "Chief of the offices in the temple of Pacht."

 *hr dp m in ntr imt (?) pr Pht*, "Chief in bringing the goddess in the house of Pacht."


 *hr sdt: n ml ntr*, "Chief of the divine secrets."


 *sm hrp tngt nbt*, "Sem-priest, master of all the tunics."


 *br hb*, "Lector."


CHNEMHOTEP'S PARENTAGE AND FAMILY.

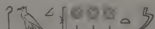
Father.

Name,  *Nhr*, Nehera.


Parentage, Son of  *sbk-nb*, Sebekaneb, whose rank and titles are unknown.


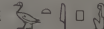
Titles,  *r-p*, "Erpa-prince."



 *h*, "Ha-prince."

 *hkt nwt mit*, "Hak-prince of the New Towns." (See below, p. 60, footnote 2.)










Mother.

Name,  *Bkt*, Bakt.

Parentage, Daughter of the Oryx or XVth nome of Upper Egypt [i.e.  *Hnshp*, Chnemhotep [I.] and  *Shtp*, Sat-ap, his wife. (See below, p. 82, Tomb No. 14.)

Mother—
(cont.)Titles,  *rtt-p' (t)*, "Erpa-princess." *h'tt*, "Ha-princess."





Wife.




Name,  *Hty*, Cheti.Parentage, Daughter of an unnamed *Hak*-prince of the Jackal nome and  *Tut*, Theut, his wife.Titles,  *sit h'*, "Daughter of a *ha*-prince." *h'tt*, "Ha-princess." *rbt stn*, "Royal acquaintance." *hn ntr Ht-hrw*, "Priestess of Hathor." *hn ntr Pht*, "Priestess of Pacht." *nbt pr*, "Lady of the house."Second
Wife.Name,  *Dyt*, Jat.Parentage, Daughter of a woman named  *Ntrw*, Neteru.Titles,  *S'ht*, "Sahet." *rbt nb-s*, "The acquaintance of her lord." *nbt pr*, "Lady of the house." See "List of Tombs," No. 4, on p. 7.]

Children.


[A.] Sons.

(a) By his wife Cheti:—


- (1)  *Nht*, Necht.  *ur n ht-f diti nf 't H-R*, "the eldest of his body, to whom was given the inheritance of Khara." He was an  *r-p'*, "Erpa-prince," and a  *h'*, "Ha-prince," and was created by Usersten II. *Hak*-prince of the Jackal nome, made his *smr w'tt*, "confidential friend," and placed by him at the head of the Southern land, "according to the inheritance of his father's mother."

- (2)  *Hnmh'tp*, Chnemhotep.  *ky wr*, "another (or the other) eldest." (? Necht and Chnemhotep may have been twins, or Necht may have died early and so left his second brother the eldest.) He was given his father's *Hak*-princedom of Menat-Chufu, one of his sisters at the same time receiving the *Hak*-princedom of a city named 

Children—
(cont.)


which may have been within the family possessions. Created by the King a *smr w'ti*, "confidential friend of the King," and  *st*, "Superintendent of the frontier."

(3)  *Nhri*, Nehera.

(4)  *Ntrnh't*, Neternecht.

(b) By his second wife Jat:—



(5)  *Nhri*, Nehera.

(6)  *Hnmh'tp*, Chnembotep IV. (See Tomb No. 4, p. 7.)

[B.] Daughters.


(c) By his wife Cheti:—

(1)  *Bakt*, Bakt, a  *hn ntr Ht-hrw nbt 'ryt*, "Priestess of Hathor, Lady of Arit."

(2)  *Tnt*, Thent, a  *hn ntr P'ht nbt st*, "Priestess of Pachet, Lady of the Valley."

(3)  *Mrs*, Meres, a  *hn ntr Ht-hrw nbt 'ryt*, "Priestess of Hathor, Lady of Arit."

(d) By his second wife Jat:—


(4)  *Sit-ip*, Sat-ap.


RELIGION.


Religion.

No representation of any divinity occurs in the tomb. Prayers are addressed solely to the two chief funereal gods, Osiris and Anubis.





The following deities are named in the inscriptions:—

 *Isir nb Dd'w*, "Osiris, Lord of Dadu (Busiris)."

 *Inpu dp dw-f im Wt nb Tq'sr*, "Anubis Upon his hill Within Ut, Lord of the Sacred Land."


 *Hrw* "Horus."


Religion—
(cont.)


-  *Hrw h rbt*, "Horus, Smiter of the Rechet."
-  *Pbt nbt St*, "Pacht, Mistress of Set."
-  *Gb*, "Geb."
-  *Sbt (?) nbt hb*, "Sechet (?), Mistress of sport."


OFFICERS OF CHNEMHOTEP'S ADMINISTRATION AND MEMBERS OF
HIS HOUSEHOLD.Officers and
Members of
Household.


The following list of officers is arranged in alphabetical order and not according to rank. Little is known of the various duties of the officers and servants here recorded beyond what can be gleaned from the inscriptions accompanying the figures. In each instance reference is given to the plate on which the officials are named.


 *iri*.....(?), "Valet (?)." Pl. xxx.


 *Chnmhtp*, Chnemhotep. Pl. xxx.


 *iri*, lit. "Concerned with a department."


(1)  *Mkt*, Makt. Pl. xxix.


(2)  *Nfri*, Nehera. Pl. xxix.


 *iri ht*, lit. "Concerned with things."


 *Ntrmht*, Neternecht. Pl. xxix.

 *wbu*, "Food-provider."


(1)  *Nht*, Necht. Pl. xxxv.


(2)  *Hp*, Hap. Pl. xxxv.

 *ft*, "Packer."


 *Nht*, Necht. Pl. xxix.


Officers and
Members of
Household
(cont.)


 'nw, "Scribe."



(1)  Hnmhtp, Chnemhotep. Pl. xxx.


(2)  Hty, Cheti. Pl. xxix.



(3)  Imny, Ameni. Pl. xxix.


(4)  Ntrnht, Neternecht. Pl. xxx.



(5)  Mnthtp, Mentuhotep. Pl. xxx.


  'nw wqhw (?), "Scribe of the table."


 Rnsh st: Mntwhtp, Renseb's son Mentuhotep. Pl. xxx.

  'nw swnw (?), "Scribe of the barter."


 Nht, Necht. Pl. xxx.

  'n stn, "Royal scribe."


(1)  Imny, Ameni. Pl. xxx.



(2)  Pfy, Pepi. Pl. xxx.



 w^{rtw},


 Htp, Hap. Pl. xxxv.


 w^{vyt},


 Htp, Hotept, with—


  Sst-s Hty, "Her daughter Cheti," and—

  Sst-s Hnmht, "Her daughter Chnemnecht." Pl. xxxv.


 whi, "Fisherman."


(1)  Ntrnht, Neternecht. Pl. xxxv.

(2)  Htp, Hotept. Pl. xxxv.


(3)  Antef, Antef. Pl. xxxv.

Officers and
Members of
Household
(cont.)


 *nhm*, "Repeater."


 *Nh'ti ir n Bk't*, "Nechta, born of Bakt." Pl. xxx.


 *hnti*, "Baker."


 *'Id*, Ad. Pl. xxix.


 *h'tt pr*¹, "Maid house-messenger."


 *Tut*, Thent. Pl. xxxv.

 *h'tt-pr nt 't hnt*, "Maid house-messenger of the department of offerings." Pl. xxxv.

 *kny*, "Gardener."


(1)  *Nf'htp*, Neferhotep. Pl. xxix.


(2)  *N'trnht*, Neternecht. Pl. xxix.


(3)  *Htp*, Hotep. Pl. xxxv.


 *mn't*, "Nurse."


 *H'truy*, Chetru. Pl. xxxv.


 *mr st*, "Superintendent of the farmyard."


(1)  *N'trnht*, Neternecht. Pl. xxxv.


(2)  *Nh't*, Nechta. Pl. xxxv.


(3)  *Mry*, Meri. Pl. xxxv.

(4)  *H'mhtp*, Chnemhotep. Pl. xxxv.



 *mr 'hnti*, "Superintendent of the inner chamber."



(1)  *N'trnht*, Neternecht. Pl. xxxv.



(2)  *H'ty*, Cheti. Pl. xxxv.



¹ The variants of this title indicate the general meaning of this hitherto unexplained word, connecting it with the word .



Officers and
Members of
Household
(cont.)



  *mr 'r', "Superintendent of the warehouse."*



(1)   *Ḥnmḥtp, Chnemhotep. Pl. xxx.*



(2)   *Nṯrnḥt, Neternecht. Pl. xxx.*

  *mr 'rryt, "Superintendent of the hall of judgment."*



  *Ḥty, Cheti. Pl. xxx.*



  *mr iḥw, "Superintendent of the cattle."*



  *Mry, Meri. Pl. xxx.*



  *mr w, "Superintendent of lands."*



(1)   *'nkkw s; M, Ankeku's son Ma. Pl. xxx.*



(2)   *Bbī, Beba. Pl. xxx.*



  *mr wh', "Superintendent of the fishermen."*



(1)   *Mnḥtp, Mentuhotep. Pl. xxix.*



(2)   *ḥ-kmt, Abkemt. Pl. xxxv.*



  *mr ḥ', "Superintendent of 1000 (head of cattle)."*



  *Ḥnmḥtp, Chnemhotep. Pl. xxx.*



  *mr ḥnti. See above under mr 'ḥnti.*



  *mr ḥnt, "Superintendent of the bakehouse."*

  *Ḥnmḥtp, Chnemhotep. Pl. xxx.*

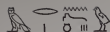
  *mr mrw, "Superintendent of canals." (Unnamed.) Pl. xxx.*


  *mr mš', "Captain of the host."*


(1)   *Ḥnmḥtp s; Nfr, Chnemhotep's son Nefer. Pl. xxix.*


(2)   *'Iw, Au. Pl. xxx.*


Officers and
Members of
Household
(cont.)

 *mr nw*, "Superintendent of the huntsmen."

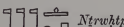
 *Hty*, Cheti. Pl. xxx.


 *mr pr*, "Steward."

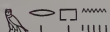
(1)  *Iw si Ntrnht*, Au's son Neternecht. Pl. xxx.


(2)  *Hty si Bht*, Cheti's son Bakt. Pl. xxx.

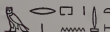
(3)  *Nfrt si Kht*, Nefera's son Keka. Pl. xxx.

(4)  *Ntrwhtp*, Neteruhotep. Pl. xxx.


(5)  *Kht si Nfrt*, Keka's son Nefera. Pl. xxx.


 *mr pr n v*, "Superintendent of house of five."


 *Iw, Au*. Pl. xxx.

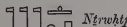
 *mr pr n dht*, "Superintendent of house of auditing."

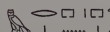
(1)  *Nht si Nht*, Necht's son Nehta. Pl. xxxv.


(2)  *Hnmhtp si Ntrwhtp*, Chnemhotep's son Neteruhotep. Pl. xxx.

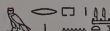
(3)  *Pthsnht si Hty*, Ptahanch's son Cheti. Pl. xxxv.

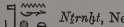
 *mr pr dht*, "Steward of the nome."


 *Ntrwhtp*, Neteruhotep. Pl. xxix.


 *mr pr n pr (n?) dt*, "Steward of the house of eternity."


 *Iw, Au*. Pl. xxx.

 *mr pr n eht*, "Superintendent of the house of the fields."




 *Ntrnht*, Neternecht. Pl. xxix.



 *mr rht*, "Superintendent of the washermen." (Unnamed.) Pl. xxix.

 *mr s'ht*, "Superintendent of the treasures."



 *Bht*, Bakt. Pl. xxx.




Officers and
Members of
Household
(cont.)



   *mr s'htā*, "Superintendent of the treasurers."




  *Sn'ub*, Senanch. Pl. xxx.



   *mr si*, "Superintendent of the gang."




  *Ntrnbt*, Neternecht. Pl. xxix.



   *mr s'h*, "Superintendent of the carpenters."




  *Ntrnbt*, Neternecht. Pl. xxix.



   *mr st*, "Superintendent of the desert-land."


(1)   *Nbt*, Necht. Pl. xxxv.



(2)    *Nbt si Ntrnbt*, Necht's son Neternecht. Pl. xxx.




   *mr tsst*, "Superintendent of the gangers." (Unnamed.) Pl. xxx.



   *mr.....?*, "Superintendent of the weavers (?)." Pl. xxx.



  *Snbf*, Senbef. Pl. xxx.



 *nfu*, "Steersman."



  *Hnmwst'nb*, Chnemuseanch. Pl. xxix.



   *nti m st*, "Vice-magistrate."



(1)   *Hnmhtp*, Chnemhotep. Pl. xxx.



(2)   *Bikt*, Bakt. Pl. xxx.



  *psditi*, "[Mat-]spreader."

  *Wartsn*, Usertsen. Pl. xxix.




  *rh nb-f*, "Confidential friend of his master." Cf. the corresponding feminine *rh nb-s*, title of Jat, p. 43.


  *Nbt*, Necht. Pl. xxix.




  *s'hw*, Sahu, Servant (?). Cf. the corresponding feminine *s'ht*, title of Jat, p. 43.


(1)   *Nbt*, Necht. Pl. xxxv.


Officers and
Members of
Household
(cont.)

- (2)  *Nṛnḥt*, Neternecht. Pl. xxxv.
 (3)  *Ḥnmḥtp*, Chnemhotep. Pl. xxix.
 (4)  *Htpḥw*, Hoteperfu. Pl. xxix.


 *sw*, "Herdsman."


- (1)  *Ḥnmḥtp*, Chnemhotep. Pl. xxx.
 (2)  *Ppy*, Pepi. Pl. xxx.
 (3)  *Ḥnmwnḥt*, Chnemunecht. Pl. xxx.

 *sw 'w*, "Donkey-herd."

 *Ḥnmwnḥt*, Chnemunecht. Pl. xxx.


 *sw 'wt*, "Gazelle-herd." (Unnamed.) Pl. xxx.


 *šms[w]*, "Attendant."


 *'nkkw*, Ankeku. Pl. xxx.


THE PRIESTS.


The Priests.


 *sm*, "Sem-priest"


 *Ḥrw-m'ḥrw*, Hor-maacheru. Pl. xxxv.


 *ḥn kṯ*, "Ka-servant." (Unnamed.) Pl. xxxv.


 *s'ḥw ntr*, "Divine Sahu." (Unnamed.) Pl. xxxv.

 *w'ḥ*, "Uab-priest."

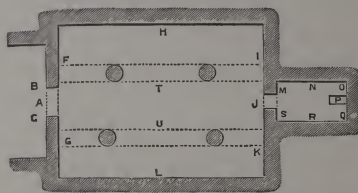
 *Ḥty*, Cheti. Pl. xxix.

 *ḥr ḥb*, "Lectors."

(1)  *Nḥt*, Necta. Pl. xxxv.

(2)  *Ḥrw-m'ḥrw*, Hor-maacheru. Pl. xxxv.

GENERAL DESCRIPTION OF THE TOMB.



KEY PLAN.

ARCHITECTURAL FEATURES.

(See Frontispiece and Plates II., XXII., XXIII.)

Dromos.

Façade.

Main chamber.

The tomb was approached in ancient times by a road or *dromos* (still distinguishable by the dark brown boulders ranged on either side), which extended down the slope of the hill from an open outer court to the edge of the cultivated land. The *façade* of the tomb is cut into the side of the hill, and presents an imposing architectural front. It consists of a "portico in antis," i.e. it has two columns and antae. The shafts of the column are polygonal, and stand on large circular bases slightly raised above the floor-level, and with rounded sides. The shafts taper slightly, are fluted the whole of their length, and are each surmounted by a plain square abacus, which projects beyond the upper periphery, but is of the same width as the lower diameter of the shaft. The architrave, which rests upon the abacus, is of the same width and without any architectural divisions. Its apparent supports on either wall are slightly projecting pilasters corresponding to the *antae* in a Greek temple: they are plain and of the same width as the architrave. Above the architrave and upheld by a narrow extension of the same pilasters there is a ledge of rock, somewhat resembling a cornice, the soffit of which is sculptured with false rafter-ends, laid flat but rounded below, and corresponding to the *mutules* of the Doric order (see Front elevation, Pl. xxii.). The upper part of the cornice is too much decayed to show the original form. The ceiling of the portico is of a curved section taking the form of a segmental barrel vault, which is placed at right angles to the axis of the tomb (see Longitudinal section, Pl. xxii.); the arch therefore springs from the architrave of the column on one side and from the wall which separates the portico from the principal chamber on the other. The portico is separated from the Main chamber by a wall 3 feet 4 inches thick, and in this a doorway is formed, the threshold of which is raised $5\frac{1}{4}$ inches. The door-posts and lintel (technically the "architrave of the door") project from the wall 1 inch, and are quite flat: on this surface is incised the inscription given in Pl. xxiv. Upon the jambs (i.e. in the thickness of the wall) are incised the two inscriptions figured in Pl. xxiv.: the soffit is plain. In plan the Main chamber is nearly symmetrical; it is lighted only from the doorway, and originally could be shut off from the portico by a door (no traces of which, except the pivot-hole for swinging it in, now remain) opening inwards. The roof was supported by four columns in two rows, which ran parallel to the axis of the tomb, and which divided the chamber into three aisles of nearly equal width. Of these columns, only a fragment (found at the bottom of the mummy-

Shrine.

Mummy-
pits.

pit A) now remains. This fragment belonged to the lower part of one of the columns, and shows that they were polygonal (16-sided) and slightly fluted. They supported the plain architraves, from which spring three barrel vaults of a segmental section. The bases of the columns (traces of which still remain) were probably, like those of the portico, raised a few inches above the level of the floor, and with rounded sides. The shafts also appear to have tapered slightly, and to have been surmounted by a plain square abacus, which was of the same width as the diameter of the summit of the column. The floor of the chamber, which is well finished, is sunk $4\frac{1}{2}$ inches below the open outer court, and is descended into by three steps, $5\frac{1}{2}$, $2\frac{1}{2}$, $1\frac{1}{2}$ inches high respectively. At the eastern end of the main chamber is the Shrine or Sanctuary, excavated deep in the rock. It is a small rectangular chamber, and is approached by a step ($4\frac{1}{2}$ inches high, with edges chamfered) which projects out into the main chamber, and by a doorway in which were originally hung double doors opening inwards (see pivot-holes in plan, Pl. xxiii. A). This doorway is framed by doorposts and lintel, which project 1 inch from the wall but are quite flat: on this flat surface are incised the hieroglyphs given in Pl. xxxiii. The jambs and the soffit are plain. At the eastern end of the sanctuary was originally a figure of Chnemhotep seated on a throne, but the entire statue has now been cut away and only a portion of the throne remains. The floor is well finished, and is of the same level as that of the main chamber. Crossing the south aisle of the main chamber are the openings of two Mummy-pits; one near the western end (see plan, Pl. xxii., B), the other in the middle (l.c. A). For details of the mummy-pit B see Pl. xxiii., Figs. 1, 2, and 3.

INSCRIPTIONS.

Exterior
Inscription

EXTERIOR INSCRIPTION (see Key plan, A, B, C, and Pl. xiv.).—On the door-posts and lintel of the entrance to the main chamber is an incised hieroglyphic inscription of fourteen lines, giving a list of the festal days on which services of funeral offerings called *percheru* are to be performed, accompanied by a prayer to the visitor to give offerings, and the name and titles of Chnemhotep. The flat surface of the door-posts and lintel was originally painted pink and splashed with black, dark red, and green, so as to imitate rose granite, the incised hieroglyphs being picked out in green. The text of this inscription has been published by Champollion (*Monuments, Notices*, tome ii., fol. 336) and by Lepsius (*Denkmäler*, Abth. ii., Bl. 123). On the lintel are nine lines (one vertical, the rest horizontal), giving a list of the festal days on which services of funeral offerings called *percheru* are to be performed, together with the name and titles of Chnemhotep.¹

The festal days noted are the following :—

⊗ { *dp rnp*, "new year."



Dhuti, "Thoth" (19th of the month Thoth).


























pri mnw (30th of the month).



⊙ *pri* (P) XII (1st of the month).

¹ These titles are repeated on the door-posts, see next page.

Exterior
Inscription
(cont.)

-   *hb wr*, "the great feast."
-   *rdh ; dr*, "of the great and little heat."
-  *ibd xii*, "the twelve monthly feasts."
-  *..... xii*, "the twelve half-monthly feasts."
-  *ir' iri* (20th of the month).
-  *sud xii*, "the twelve *sud* feasts" (17th of the month?).
-  *hn*, "the festival of transport."
-  *sdpt ur*, "the festival of the receiving of the river (inundation)."
-  *prr spdt*, "the festival of the coming forth of the star Sothis."
-  *prr sm* (4th of the month).
-  *ht h'w* (5th of the month).
-  *vi-l xii*, "the 12 feasts on the 6th day of the month."
-  *sdll s*, "at the strewing of the sand (?)." Cf.   in Pl. xxx.
-  *v hrw rnp*, "of the 5 days over the year."
-  *hb nfr dp dw*, "the good feast of the mountain."
-  *wg*, "feast of Uag" (18th of Thoth).
-  *Dhwli* (?) probably to be read with the preceding Uag.
-  *wh't st drt*, "the feasts of the greater and lesser catching."
-  *rnpt st drt*, "the festivals of the great and little year."

On the northern door-post are two vertical lines. Line 1 gives the usual *sta di htp 'Isr* *h'mw*. Line 2 gives the titles of Chnemhotep, as follows:—

<i>rp'</i>	<i>h'</i>	<i>hr sdt m kdt hnt . . . ist Hr w</i>	<i>h'</i>
The <i>crpa</i> -prince,	the <i>ha</i> -prince,	Chief of the secrets in the . . . place of Horus,	the <i>ha</i> -prince,
<i>Nhr' s:</i>	<i>Hnmhtp</i>		
Nebera's son	Chnemhotep.		

Exterior
Inscription
(cont.)

On the southern door-post are two vertical lines. Line 1 gives the *stn dī htp* 'Inp formula. Line 2 the following titles of Chnemhotep:—

<i>rp'</i>	<i>h'</i>	<i>mr st lltt</i>	<i>wdb Hrw</i>
The <i>erpa</i> -prince,	the <i>ha</i> -prince,	the administrator of the Eastern desert,	<i>udeb</i> -priest of Horus,
<i>wdb Ptht</i>	<i>Nhrī s'</i>	<i>Hnmh̄tp</i>	<i>ms n Bk̄t</i>
<i>udeb</i> -priest of Pacht,	Nehera's son	Chnemhotep	born of Bak̄t.

Inscriptions
on the
Jamb of
Doorway.

INSCRIPTIONS ON THE JAMBS OF DOORWAY (see Key plan, D, E, and Pl. xxiv. A and B).—These inscriptions, consisting of two vertical lines (one on either jamb of the doorway), are an address to visitors. The surfaces of the jambs have been painted, like the door-posts and lintel, to resemble rose granite, and the hieroglyphs, which are incised, have been picked out in green. The two inscriptions have been published in *Champollion, Notices*, tome ii., p. 386, and by Lepsius (*Denkmäler*, Abth. ii., Bl. 123 f.). The following is a transliteration and translation of them:

(1) On the left-hand jamb:—

<i>mrw 'nh̄ sn</i>	<i>mōd̄w mt</i>	<i>qd sn</i>	<i>h̄t m tī h̄kt</i>	<i>ihw ipdw</i>
Those who love their life,	who hate death,	let them say,	Thousands of bread and beer,	oxen and fowl,
<i>n</i>	<i>Hnmh̄tp</i>			
to.	Chnemhotep.			

(2) On the right-hand jamb:—

<i>mrw w̄h̄ dp tī</i>	<i>abt r im̄h̄</i>	<i>qd sn</i>	<i>pr hrw</i>
Those who love length of life upon the earth,	being brought to the state of <i>amakh</i> ,	they say,	<i>percheru</i>
<i>tī h̄kt</i>	<i>ihw ipdw</i>	<i>n kt n</i>	<i>h'</i>
offerings of bread and beer,	oxen and fowl,	to the <i>ka</i> of	the <i>ha</i> -prince
			Chnemhotep.

Architrave
Inscriptions

ARCHITRAVE INSCRIPTIONS (see Key plan, T, U, Pl. xxiv).—On the two architraves of the main chamber are four inscriptions, giving the prayer for *percheru* offerings and several of the titles of Chnemhotep. The architraves have been painted to resemble rose granite, and the hieroglyphs have been painted in green. The text of the four inscriptions, of which the following is a transliteration and translation, has been published by Lepsius in the *Denkmäler*, Abth. ii., Bl. 123 g.

(1) Northern architrave.

(a) Western half, reading from right to left:—

<i>[Pr hrw] ihw ipdw</i>	<i>ds mn̄h̄</i>	<i>s-ntr</i>	<i>n kt</i>	<i>im̄h̄y h̄r 'Isr</i>
[<i>Percheru</i>] offerings of oxen and wild fowl,	linen	and incense	to the <i>ka</i>	[of] the long serviced to- wards Ostris,
<i>nb Ddw</i>	<i>r-p'</i>	<i>h'</i>	<i>mr h̄nw n̄tr</i>	<i>Nhrī s' Hnmh̄tp</i>
lord of Dadu,	the <i>erpa</i> -prince,	<i>ha</i> -prince,	Superintendent of the priests,	Nehera's son Chnemhotep,
<i>nb im̄h̄</i>				
possessing the reward of worth.				

Architrave
Inscriptions
(cont.)

(b) Eastern half, reading from left to right:—

[<i>Pr hrw</i> , etc.	<i>n kt imby hr 'Inp dp dw-f]</i>	<i>im Ut</i>
[<i>Percheru</i> offerings, etc.,	to the <i>ka</i> of the long serviced towards Anubis, upon his hill]	within Ut,
<i>nb Tdgr</i>	<i>imby</i>	<i>h'</i>
lord of the Sacred Land,	the long serviced one,	the <i>ha</i> -prince,
		<i>Hnmhtp</i>
		<i>mi' hrw</i>
		justified.

(2) Southern architrave.

(a) Western half, reading from right to left:—



<i>Pr hrw</i> , etc.	<i>n kt n</i>	<i>imby</i>	<i>hr</i>	<i>Hrw</i>	<i>hi rhyt</i>
<i>Percheru</i> offerings, etc. . .	to the <i>ka</i> of	the long serviced	towards	Horus,	the smiter of the Rechit,
<i>rp'</i>	<i>h'</i>	<i>s'hw bit</i>	<i>smr wt'i</i>	<i>Nhri st</i>	<i>Hnmhtp</i>
the <i>erpa</i> ,	the <i>ha</i> -prince,	royal <i>sahu</i> ,	privy councillor,	Nehera's son	Chnemhotep,
	<i>nb imby</i>				
possessing the reward of worth.					

(b) Eastern half, reading from left to right:—

<i>Pr hrw</i> , etc.	<i>n kt n</i>	<i>imby hr Pibt</i>	<i>nbt St</i>
<i>Percheru</i> offerings, etc. . .	to the <i>ka</i> of	the long serviced towards Pacht	Lady of the (Speos) Valley,
<i>r-p'</i>	<i>h'</i>	<i>mr st bdt</i>	<i>Nhri st</i>
the <i>erpa</i> -prince,	the <i>ha</i> -prince,	administrator of the Eastern desert,	Nehera's son
			<i>Hnmhtp</i>
			Chnemhotep.

The Great
Inscription

THE GREAT INSCRIPTION (see Pl. xxv., xxvi.).—This inscription, consisting of 222 vertical lines, is incised upon the dado which runs round the walls immediately beneath the paintings of the main chamber.¹ This dado has been painted dull rosy red, then splashed with darker red, black, and green in order to imitate rose granite, and the hieroglyphs have been picked out in green. They are roughly cut and painted. The inscription was copied by Burton in 1826, and published by him in 1830 (*Excerpta Hieroglyphica*, Pl. xxxiii., xxxiv.); it has also been copied by Hay (*Brit. Mus. Add. MS.* 29813 f. 83-84, and *Add. MS.* 29847 f. 59-62); by Champollion in 1828 (*Monuments, Notices*, tome ii. p. 418-422); by Wilkinson (*MS.* in possession of Sir Vaucey Crewe, vol. iii. f. 1-4; by Lepsius in 1842 (*Denkmäler*, Abth. ii. Bl. 124, 125, and 130); and by Brugsch in 1856 (*Monuments Egyptiens*, Pl. 15-17). Several reprints of the text have been made, and translations have been given by Brugsch (*Histoire d'Egypte*, 1st edition, pp. 53, 59, and *Geschichte Egyptens*, ed. 1877, pp. 139-143 and 149-150); by Birch (*Records of the Past*, vol. xii., pp. 63-76); by Maspero (*Recueil de Travaux*, &c., vol. i., pp. 161-169); and by Krebs (*De Chnemothis Nomarchii inscriptione Egyptiaca commentatio*, Berlin, 1890).

The inscription contains many unquestionable blunders of the scribe: such are  for  in line 30 (compare also S.B.A. Proceedings, xii. p. 263), as well as ill-formed hieroglyphs. It is especially faulty and difficult to understand from line 199 to line 220.

ARGUMENT.

In lines 1-13 the name of the maker of the tomb is given and the purpose which it was intended to fulfil.

¹ The inscription is interrupted by the "false door."

B.

BIOGRAPHY OF CHNEMHOTEP [II.].

Ancestry
of Chnem-
hotepI. EXPLAINING HOW CHNEMHOTEP II. OBTAINED THE PRINCEDOM BY DESCENT FROM HIS MATERNAL GRANDFATHER¹ (Lines 13-24).

14. *R-f d d-f* *iw rdi-n wi |* *hn n Hrw* *hkn m mrt*
His mouth, it says, it was that placed me, the majesty of (the King) Horus, praised (?) in truth,
15. *nb dti (?) nb sr (?)* *hkn m | mrt* *Hrw (?) nb* *ms hrow*
possessor of the two realms, praised (?) in truth, (victorious) hawk of gold, justified,
16. *stu blti* *(nb-kw-Rt)* *si Rt |* *(Imn-m-h't)*
King of Upper and Lower Egypt, "Gold of the kas of Ra," son of Ra, Amenemhat II.,
17. *di 'nh* *didi* *ws* *mi Rt dt* *r | r-p'*
giver of life, stability [and] power, like Ra eternally, to [the position of] an *orpa*,
18. *h'* *mr st ibtl |* *wdb (?) Hrw Pht*
ha-prince, administrator of the Eastern desert, udeb-priest of Horus and Pacht, [and]
- 19, 20. *r k't | if mlt-i* *m | Mn't (Hwfw)* *s-mn-nf |*
to the inheritance of the father of my mother in the town of Menat-Chufu. He established
- 21, 22. *ni* *wq rs* *s-mn-b- | nf mhtu* *mi pt*
for me the southern landmark [and] fixed the northern one, [firm] like heaven,²
- 23, 24. *pss- | nf ltr 'i* *hr lit- | f*
[and] he divided the great river (-valley ?) down its middle.

II. INSTALLATION OF HIS MATERNAL GRANDFATHER⁴ (Lines 24-53).




(a) In the name of the "Rock of Horus" (Lines 24-46).

- 25, 26. *mi lryt n if' | mlt-i* *m dpt- | r prt m r*
Like as was done to the father of my mother, by the order which issued from the mouth
27. *n hn n |* *Hrw* *whm msut* *nb dti (?) nb 'rt (?)*
of the majesty of (the King) Horus, repeating births, possessor of the two realms (?),
28. *whm msut |* *Hrw nb* *ms (sic)* *stu blti*
repeating births, hawk of gold, birth (sic), King of Upper and Lower Egypt,
29. *(s-h'p-³-Rt)* *si Rt* *(Imn-m-h'')* *di 'nh* *didi*
"Pacifying the heart of Ra," son of Ra, Amenemhat I., giver of life, stability,

¹ In the year 19 of Amenemhat II., see below, line 78.² I.e. firm like heaven upon its four supports—a constant simile.³ See note on line 51.⁴ This person, who is not named, must be identical with Chnemhotep I. of Tomb No. 14.

Ancestry
of Chnem-
hotep
(cont.)

30. *ws* *mī R' dlt* [*r' 1*] *ilt-f sw r* *r-p'*
power, like Ra eternally, [in that] he placed him to [the position of] the *erpa*,
31. *h'* *mr st | lbt* *m* *Mn't (Hwfw)* |
ha-prince, administrator of the Eastern desert in the town of Menat-Chufu;
- 32, 33. *s-mn-nf wq rs* *s-mnb | mht* *mī pt*
establishing for him the southern landmark [and] making firm the northern one like heaven,
34. *pds-nf ltr ʿ |* *hr ltr-f* *gs-f lb*
[and] dividing for him the great river (-valley)¹ down its middle, [apportioning] its eastern half
- 35, 36. *n Dwt (?) Hrw*² *r-mn m st lbt* | *m lt hn-f*
to the nome of the "Rock of Horus," reaching to the Eastern desert. Whereas his majesty came
- 37, 38. *dr-f isft |* *h'w* *m Tm |* *ds-f*
that he might abolish wrong, gloriously appearing even as the god Tum himself;
- 39, 40. *s-mnb-f gmt- | nf wst* *ttt nwt | m snt-s*
that he might set right that which he found ruined [and] that which one city had taken from its sister (city);
- 41-43. *dl-f rb nwt | tfs-s r nwt* *s-mnb | wq-w-sn |* *mī pt*
that he might cause one city to know its boundary establishing their landmarks as heaven; with another city:
44. *rb mw-sn* *r | ntt m 'nw (?)* *s-tp*
reckoning their waters according to that which was in the writings, apportioning
- 45, 46. *r | ntt w iswt* *n 't n | mrr-f m'st*
according to that which was in antiquity, of the greatness of his love of right.
- (b) In the Oryx nome (Lines 46-53).
47. *h'-n rdt-nf sw |* *r* *r-p'* *h'* *im-ʿ (?)*
He arose and placed him to [the position of] an *erpa*, *ha*-prince, favoured by the (royal) hand (?),
- 48, 49. *hr dp ʿ n M-hd* | *s-mn-nf wq-w |* *rs m tik-f*
great chief of the Oryx nome. He set up the landmarks: the southern one as his boundary
- 50, 51. *r | Wnt* *mht-f* *r 'Inpw (?)* *pds- | nf*
to the Hare nome, his northern one [as his boundary] to the Jackal nome; he divided
- 52, 53. *ltr ʿ ʿ* *hr ltr- | f* *mw-f* *h[lt]-f* *lsr-f |* *ds-f*
the great river (-valley) down its middle, its water, its field, its wood, its sand,
- r-mn m st lantt*
as far as the Western desert.

¹ In the original text: , but this is unmistakably an error on the part of the scribe. Compare p. 56.² See note on line 51. ³ Some would read "horizon of Horus," *Hwt Hrw*, but the sign on the original is .⁴ Or, "apportioning to him the Nile at his back, his waters, his fields, &c.," and similarly in the corresponding passages, lines 32, 33, 44; but the meaning "Nile-valley" for , if only it is permissible, gives much the best sense.

V. HISTORY OF CHNEMHOTEP [II].

(1) HIS INSTALLATION INTO THE INHERITANCE (Lines 71-79).

72. *in wi | stn blt* (Nb-kw-R^s) *dl 'nh*
Raised (?) me the King of Upper and Lower Egypt, "Gold of the *has* of Ra," giver of life,
73. *dd wts | mi R' dt n st h'*
stability, [and] power, like Ra eternally, as the son of a *ha*-prince, to inherit
- 74, 75. *h'kt ltf mt-i n 't | n mrr-f mrt*
the principedom of the father of my mother of the greatness of his love of right; [verily]
- 76, 77. *Tm | pw dsf (Nb-kw-R^s) dl 'nh | didi*
he was the god Tum himself, [is] Amenemhat II., giver of life, stability, [and]
78. *wis fw lb-f mi R' dt dl-nf wi | r*
power, may his heart be widened as that of Ra eternally. Placed he me to [the position of]
79. *h' m rnpt XIX m | d'wt (H'wfw)*
a *ha*-prince in the year 19 in the town of Menat-Chufu.

(2) HIS ACTS (Lines 79-99).

- 80-82. *h'-n s-mnh- | ni sf[i] h'-s h'pr | m ht nbt s-rwd- | ni rn n ltf-l*
I arose and made it rich [and] its stores of all things grew. I caused to flourish the name of my father,
- 83, 84. *s-mnh-ni ht- | h'w irw s'ms-ni twt- | i r ht-ntr s-m'-ni nsn |*
I established the chapels of his *has*, I conducted my statues to the temple, I offered them
- 85, 86. *pt-on ts h'kt khh irp s-ntr | w'bt*
their offerings, bread, beer, water libations, wine, incense, [and] pure flesh.
- 87-89. *s-tp-n[i] hn k: s-mnh-ni | sw m [i]ht mrt | wd-ni | pr h'rw*
I appointed a *ka*-servant, I endowed him with lands and serfs. I decreed the *percheru* offerings
90. *m hb nb | n hr-ntr m dp rnpt¹*
at every feast of the *cher-neter* (necropolis), at the feast of the beginning of the year,
91. *wp rnpt rnpt 't | rnpt srt (?)*
the feast of the opening of the year, the feast of the long year, the feast of the short year,
92. *'rk rnpt | hb wr m rkh ' |*
the feast of the last day of the year, [and] the great feast, at the feast of the great heat,

¹ Prof. Brugsch supposes these years to be the solar year of 365½ days and the lunar year of 354 days respectively: in agreement with Prof. Krall we believe the solar and lunar years as modified for practical measurement of time to be more probable. See S.B.A. Proc. xiv. p. 260. The year of 360 days seems to be the most ancient, and it is possible that the reckoning with 5 extra days or "long year" had only recently been adopted. The questions involved are many, and answers to them are not yet to be found with certainty.

History of
Chnem-
hotep
(cont.)

- 93, 94. *m rkh šr* *m v hrw | rnp^t* *m šgt š'w |*
at the feast of the little boat, at the feast of the five days at the feast of the throwing (?)
added to the year,¹ of the sand,
95, 96. *m ibd XII* *.....nt XII* *hb | nb n dp t:*
at the twelve monthly feasts, at the twelve half-monthly feasts, at every feast of the living [and]
97, 98. *nr dp dw* *ir grt |* *hn k: r[m]t nb |* *hnm[?] - sn st*
of the blessed dead. Moreover, as to a ka-servant or any person who disarranges them,
99. *in wn-nf* *in | wn-n st-f hr nst-f*
may he cease to exist, may his son cease to exist upon his seat.

(3) ROYAL HONOURS (Lines 99-120).

- 100-102. *wr | hst-i m stp-st* *r smr w'ti | nb* *ta-nf-wi | hnt(w) st'hw-f*
Great was my praise in the palace more than any courtier. He (the King) promoted me from
amongst his nobles
103-4. *[bpr?] - kwi | hr h't wnw | hr h't-i* *ib-n |*
until I attained a place in front of those who had been in front of me. [When] were collected(?)
105-8. *hnt nt 'h |* *r dlt hst(i) (?)²* *hftw | dhn-i* *hftw | hswt*
the staff of the palace for awarding praise, equal (?) was my approval (?) to the praises
109. *bprt |* *m bih* *dyt-r nt stn ds-f |*
that took place in the (royal) presence [or] the utterance of the King himself.
110-12. *in hpr mltt n b'kw | pt n | nb sn*
Never before was [confided] to servants this [privilege] of their masters, [namely, that of]
113-14. *hst | st³* *rb isf ist ns-i |* *nhu hnw-s |*
rewarding [the staff officers]. [But] he knew the place of my tongue, the offspring that I [my
mind] gave birth to.⁴
115-17. *iw-i m im'by | n hr stn* *hst-i | hr stnt-f*
[Thus] I was a trusty servant of before the King: my praise was before his nobles [and]
118-20. *imt- | i m bih | smrw-f* *r-p^t* *h' |* *Nh'i sn*
my favour in the sight of his courtiers, the erpu-prince, ha-prince, Nebura's son
imh'lp *nb im'by*
Chnemhotep, possessing the reward of worth.

(4) ROYAL FAVOUR SHOWN ALSO TO HIS SONS.

(a) To his eldest son Necht II. (Lines 121-150).

- 121-23. *kt hst iryt-ni |* *ditw st-i wr Nb't* *ir | n H't*
Another favour done to me: was placed my eldest son Necht, born of H't

¹ Completing the standard year of 365 days. For the feasts compare the Exterior Inscriptions (p. 18 above).

² It is perhaps a mistake for III.

³ The meaning of this passage is very uncertain.

⁴ I.e. the character of my speech and of my devices.

History of
Chnem-
hotep
(cont.)

- 124-25. *h:k 'Inpw (?) |* *r iwt itj mt | f*
[the position of] *hak*-prince of the Jackal nome (according ?) to the inheritance of the father of his mother,
- 126-27. *s-bpr m smr wt i |* *dsw r h't nt t | km'w*
being made into a confidential friend of the King, being placed at the forefront of the southern land ;
- 128-29. *dsw-nf tsw | s'hw* *in hn n | Hrw* *smw twei*
were given to him all these (?) by the majesty of (the King) Horus, guide of the two lands, honours
130. *nb stt (?) nb 'r' (?)* *s-b' m't |* *Hrw nb*
possessor of the two realms, who makes truth to shine forth, (victorious) hawk of gold,
- hm (?) n'rw* *stn bti* *(H'-bpr-R')* *s: I' |*
favourite (?) of the gods, King of Upper and Lower Egypt, Cha-cheper-Ra, son of Ra,
- 131-32. (*Wart-sw*) *di 'nh* *ddi* *w's* *mi R' dt* *ir. | f mww-f*
Usertsen II., giver of life, stability, [and] power, like Ra eternally. He made his monument
- 133-34. *m 'Inpw (?)* *m s-mnh | gmt-nf r's* *ttt | n nwt m sut-s*
in the Jackal nome in establishing that which he [and] that which one city had taken found ruined, from its sister [-city]
135. *rdi r'b-f |* *tk'f* *r bdt* *s-ip |*
causing him (Necht) to know his boundary according to the reckoning (?) apportioning
- 136-38. *r ntt m swt |* *di wdw r t[δ]. | f km'*
[to him] according to that which [was] in antiquity, placing a landmark at his southern boundary
- 139-40. *s-mnh m'ht | ml pt* *s-mn hr s'ht | nt hrw*
[and] fixing the northern one like heaven, set up upon the meadows of the low-lying ground,
- 141-43. *dmd | r wq xv* *s-mn hr | iht-f* *m'ht t[δ]. | f*
total to boundary stone[s] 15 set up upon his fields, the northern one being his boundary
144. *r W'ib (?)* *p's nf | ltr 's* *hr ltr-f |*
to the nome of Oxyrhynchus, dividing for him the great river [-valley] down its middle,
- 145-46. *gs-f imn[ti ?]* *n 'Inpw (?)* *r-mn m st | imnt*
its western half [being given] to the Jackal nome, reaching as far as the western hills,
147. *h't spr |* *r-p'* *h'* *Ifnmhtp st Nbt |*
according to the petition of the *crpa*-prince, the *ha*-prince, Chnemhotep's son Necht,
148. *mt' b'rw* *nb im'h* *r dd* *in r'b mw-i |*
justified, possessing the reward of worth, saying, not knows my nature (I have not experienced)
- 149-50. *hsut wrt nt | hr stn*
the great favour of before the King,

History of
Chnem-
hotep
(cont.)

(b) To his second son, Chnemhotep. (Lines 150-160.)

- 151-52. *ky wr (?) | m nē [-i?]* *m smr wti |* *'i im*
My second eldest by my request (?) [was] as confidential friend of the King great of favour
- 153-54. *n smrw |* *š; inw | pr stn* *smr w' |*
among the courtiers, abundant in the products of the King's house, an unique friend
- 155-56. *in wn hr spw-f* *sdmw nf | sdmw* *r w' |*
not was there one upon his exploits, listened to him the listeners (judges), the unique mouth
- 157-58. *htm* *rw* *inn ihwt- | n-nb-s²*
[whose speech] extinguisheth [the speech of other] mouths, [a mouth] which brought advantage,
- 159-60. *r^c st |* *Nhrī s; Inmhtp s; Inm-htp* *ir*
the Superintendent of the frontier, Nehera's son Chnemhotep's son Chnemhotep, born
(lit. "of the gate of foreign lands") (i.e., Chnemhotep, son of Chnemhotep, son of Nehera)
- n nbt pr Ily |*
of the lady of the house, Cheti.

(3) HIS FILIAL PIETY (Lines 161-169).

- 161-63. *s-^cnh-ⁿi rm n i'f-w-i |* *gm-ni iē |* *hr sbw*
I made to live the name of my fathers which I found obliterated upon the doorways,
- 164-65. *rb m | tlt* *mt m dlt* *in | dlt ky m 'b ky |*
learned in the sigs (?), exact in reading, without placing one [sign?] in the place of another.
- 166-67. *ist s; pww | mnš* *s-rd rm n | dpw-^c* *Nhrī s; |*
Behold a good son, making to flourish the names of the ancestors, [is] Nehera's son
169. *Inmhtp* *m^c hrw* *nb im:š*
Chnemhotep, justified, possessing the reward of worth.

(6) HE CONSTRUCTS THIS TOMB IMITATING THE EXAMPLE OF HIS FATHER (Lines 170-180).

- 170-73. *s'h-i djp m s-mnš- | ni hrt* *sn | s r irrt if- | f*
My first honour was in establishing for myself for (as the saying goes) a man should imitate
a tomb-chapel, the acts of his father.
- 174-75. *ir-nw if-^c hl-kt |* *m Mrnfrt* *m iwr | djp s; m^c*
[Now] my father made for himself a ka-house in the city of Merneferet in good stone of Asa
(immutant)
- 176-77. *r s-rd | ru-f* *n nhh |* *s-mnš-f sw n šh*
that he might root his name to eternity [and] that he might make it firm for ever

¹ i.e. He was unrivalled, "there was not one capable of his deeds."

² "A thing advantageous to its possessor" seems to be a single phrase for a useful possession. It is grammatically impossible to translate "bringing advantage to its (the mouth's) possessor," owing to the position of the *nb*.

History of
Chnem-
hotep
(cont.)

- 178-79. *rn-f 'nḥ | m r n p't* *dlldw | m r n 'nḥw |*
that his name might [be] living in the mouths of the Pat,¹ established in the mouths of the living
- 180-82. *ḥr iṣf n ḥr nṯr* *m pr-f | mnḥ n (?) nḥḥ |* *iṣf nt d't*
upon his chamber of the Cher-neter (necropolis) in his house established for ever, his seat of the everlasting,
- 183-84. *ḥfḥ ḥst nt ḥr stn* *mrwt-f m | stp st*
according to the favour of before the King [and] his love in the palace.

(7) HIS FATHER'S DISTINCTION (Lines 181-192).


- 185-86. *ḥḥ-nf nwt-f* *m sdt | n fbt-f m d'm |* *ir-nf wpt stn*
He ruled his city when a babe at the time of its circumcision, he performed the royal mission
- 187-88. *ḥwti-ib- | sn* *m [n] ḥnw |* *n ḥbt-f* *m rḥ stn |*
with waving plumes of office,² as a child at his mother's breast,³ whereas the King knew
- 189-90. *iṣt ns-f* *nḥn km-t-f ** *Sbk- | 'nḥ st Nḥr-ḥ* *m' ḥrw*
the place of his tongue, the littleness of his ambition, Sebekneḥ's son Nḥr-ḥ, justified,
- 191-92. *nḥ tm-ḥ |* *tn-nf ḥnt ṣḥw-f |* *r ḥḥ nt-f*
possessing the reward whom he [the King⁴] raised from amongst his nobles to rule his⁵ city,
of worth,


(8) MONUMENTS, &c., OF CHNEMHOTEP II. (Lines 192-221).


193. *ḥprt ḥ' Hnmḥtp |* *ir-n mnw*
[So] when there came (?) the *ka*-prince Chnemhotep,⁷ then was made a monument
- 194-96. *ḥn nt-ḥ* *ḥd- | nḥ wḥt* *gm-nḥ | m iḥ* *s-ḥ nḥ | sw*
within my city; I built a columnar chamber which I found as a field (?) I set it up
- 197-99. *m wḥw n mṣt ** *'n (?) m rn-ḥ d's-ḥ ** *s-nḥ-nḥ rn n ḥf-ḥ ḥr- | s*
on columns new (?) written upon with my own name, I made to live the name of my father upon it,
200. *[ṣḥ]-nḥ iṯt-ḥ* *ḥr | mnw[-i] nb* *ir-nḥ ' n mḥ VII*
I sculptured my deeds upon every monument of mine, I made a door of 7 cubits,
- 201-2. *m | ḥ' (?) n ngi* *r sḥt | dp n is* *wḥ r*
.....(?).....¹⁰ for the first door of the tomb-chamber [and] folding doors, the opening

¹ This word is interpreted by Mr. Renouf as "the past generations."² Literally, "his two plumes they danced."³ Literally, "of his (maternal) breast."⁴ Cf. line 114.⁵ Usertsen I. was probably the King referred to in this section. Cf. the titles in line 70.⁶ In this context "his city" would seem to be "the city of the King."⁷ This is, of course, the autobiographer, who immediately resumes the narrative in the first person.⁸ I.e. "anew," or perhaps a *mḥ* "of granite."⁹ Literally, "with my name myself," according to the regular Egyptian idiom.¹⁰ $\frac{\text{ḥ}}{\text{=}} \frac{\text{ḥ}}{\text{=}}$ or $\frac{\text{ḥ}}{\text{=}} \frac{\text{ḥ}}{\text{=}}$ (?) 'ḥ is perhaps "acacia-wood," *n nga* being "well-seasoned" (?).

Inscriptions
over and
around En-
trance to
Shrine
(cont.)

On the lintel of the doorway are eight horizontal and one vertical lines, giving the usual titles of Chnemhotep with the addition of  *mt n stn imt n blis r s'f n mr mot*, "Mat of the King of Upper Egypt and amt of the King of Lower Egypt for (?) his office of town governor" (cf. Pl. xxv., Lines 69, 70). The festivals on which *percheru* offerings are requested to be given are:—

 *hb Skr hrw sn m R-sti*, "the two days of the festival of Socaris in Resta."

 *hb nb n hr-ntr*, "every festival of Chernerter;" of *dp rnpt*, "the new year;" and of *rnpt 't st*, "the long and the short year."

On the left-hand door-post are two vertical lines:—

1. Gives the *Dt htp stn 'Isir* formula (a prayer to Osiris).
2. Usual titles of Chnemhotep and *hr dp m in ntr imt (?) pr Pht*, "Chief in bringing the goddess who is in (?) the House of Pacht."

On the right-hand door-post are two vertical lines:—

1. Gives the *Dt htp stn 'Inp* formula (a prayer to Anubis).
2. Usual titles with *hr dp lit ht ntr Pht*, "Chief of the officers in the temple of Pacht;" and *ht sr-f sw m(?).....*, "He who raises himself in(?)....."

PAINTINGS.


MAIN CHAMBER.

(Plates XXVII-XXXV.; Key Plan, p. 52, F.L.)

Ceiling.

The ceiling is divided into three compartments, and its decoration consists of small red and yellow squares containing quatrefoils, which are black in the red squares and blue in the yellow.

Frieze.

The frieze consists of the usual *chaker*  painted red, blue, and green. Beneath this ornament and at the sides of the walls is a border of coloured rectangles (yellow, red, blue, and green) separated by black lines enclosing a white line, which forms a framing to the scenes. Beyond this at the sides of the walls is a peculiar roped (?) pattern (*vide plates*), and beyond this, not shown in the plates, is a very narrow line of blue.

Ido.

Immediately beneath the paintings are two bands of colour ($2\frac{1}{2}$ inches broad, and red and yellow respectively), which are carried around the doorway and round the tomb.¹

¹ Beneath these bands of colour is the Great Inscription (Pls. xxv-xxvi.), divided at L. 160 by the "false door" on the South Wall, see above, p. 56.

Style of
Painting.

The style of painting is uniform throughout the tomb. The human figure is boldly drawn and well proportioned (see for example Pl. xxvii.), and the wild and domesticated birds, the fish, and the animals are depicted with such skill that there is no difficulty in identifying the species represented. For specimens of the painting see Plates xxvii. and xxviii.

Scenes.

WEST WALL. (See Key plan F, G, and Pl. xxix.)

FRIEZE				D	E	F	FRIEZE			
H			G	A	B	C				T
L	K		J	I	ENTRANCE					U
M									V	W
N	O	P	Q							X
R			S							Y
										Z

Over the entrance-doorway is a scene [A-C] representing Chnemhotep attended by his household servants, and above it is a painting showing a naos [F] containing a statue of Chnemhotep being drawn in procession [D, E] to the tomb of the deceased.

(a) South side. The scenes are arranged in five rows of unequal height.

Row 1. Carpenters [G]. Fullers [H].

Row 2. Boat-builders [I-K]. Potters [L].

Row 3. Scene representing the children and harim of Chnemhotep journeying to Abydos [M]. Above the scene is an inscription reading:—*ht hr int hr idw in h' Nhri si Hnmhtp*, "Coming to perform the ceremonies at Abydos by the ha-prince Chnemhotep, son of Nehera."

Row 4. Weavers [Q]. Bakers [N-P].

Row 5. [Mutilated.] Sculptors [R-S].

(b) North side. The scenes are arranged in six rows of unequal height.

Row 1. Scene representing the storing of grain in the granaries and scribes registering amounts [T].

Row 2. Harvesting and threshing [U].

Row 3. Ploughing [V, W].

Row 4. Scene representing the voyage of the mummy to Abydos [X]. Above the scene is an inscription reading:—*ht r rb hrt idw in r-p' h' nr st idt Nhri si Hnmhtp*, "Carrying the mummy of the ha-prince Chnemhotep, son of Nehera, to Abydos by the river."

Row 5. Orchard, vineyard, and garden scene [Y].

Row 6. Oxen fording a stream, and a fishing scene [Z].

Scenes
(cont.)

NORTH WALL. (See Key plan H, and Pls. xvii., xxviii., xxx., and xxxi.)

FRIEZE					
Q	P	T		B	C
		U			
R		V	W		
S		F	E		
I		H	G	A	D
L		K	J		
O		N		M	

The paintings are arranged in six rows of nearly equal height, and may be divided into two scenes.

SCENE 1. [A-O] Shows officers and members of Chnemhotep's household and a party of foreigners, bringing agricultural and other produce to present to their lord [A], who is accompanied by one of his sons [C], an attendant [D], and three dogs. Above Chnemhotep is an inscription in four vertical lines, reading:—*mūt irw m mmmnt nbt irw in nf m wut-f hept-f nt hnw Mchd nt-f (?) in rp' h' [N]hri s: Hnmhlp m: hrw*, "Watching the produce, all the cattle and the contributions brought to him from his villages and his fields of the interior of the Oryx nome, namely his estate (?), by the *erpa*-prince, the *ha*-prince, Nehera's son Chnemhotep, justified."

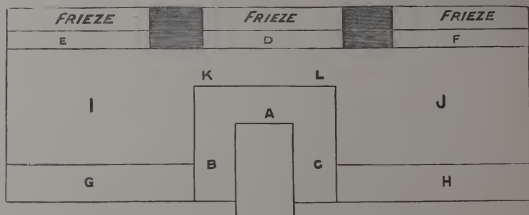
Row 3. Shows a procession of foreigners [E] which is headed by the royal scribe Neferhotep, who is represented holding in his hand a papyrus roll (see Pl. xxxviii. 2), upon which is the following inscription:—*Rnpt vi. hr hn n Hrw sm twi stn bñs (H-hpr-R) rht n smw in n s: h' Hnmhlp hr msdmt m smw n Sw rht iri xxxvii*, "The year vi. under the majesty of Horus, the guide of the two lands, the King of Upper and Lower Egypt, Usersten II., the number of Aamu brought by the son of the *ha*-prince, Chnemhotep, on account of the *mesdmt* (eye-paint, stibium or kohl), Aamu of Shu, number amounting to 37." Immediately following the royal scribe is Cheti, "the superintendent of the huntsmen," and behind him the party of foreigners (see Pl. xxxi.) headed by the *hki st 'Tsh*, "hak-prince of the desert, Abesha" (see Pl. xxviii.). Above is a line of inscription, reading *it hr nt msdmt in nf sm xxxvii*, "arrival bringing kohl which 37 Aamu bring to him."

Row 4. Shows a group of officers of Chnemhotep's household [G], behind whom are servants leading cattle and driving domesticated birds [H], and men fowling with clap-nets [I].

Row 5. Also shows officers of Chnemhotep's household [J], bulls fighting and servants fattening cattle and geese [K, L].

Row 6. Shows scribes registering accounts [M], men driving cattle [N] and donkeys [O].

SCENE 2. [P-W] Shows Chnemhotep [P] armed with bow and arrows and accompanied by his sons, attendants, and dogs, hunting wild animals in the desert. At the end of the second row [at W] is the "scribe of the table, Renseb's son Mentuhotep," who holds in his hand a papyrus roll (see Pl. xxxviii. fig. 1), upon which is inscribed a list of the animals killed.



(a) North side (Pl. xxxii.).

Immediately beneath the frieze is a painted inscription giving titles and name of Chnemhotep [E].

Below is a scene occupying three-fifths of the wall [I], representing Chnemhotep fowling. He stands in a canoe, is accompanied by his wife, son, his *sahutet*, and one attendant, and holds in his right hand a throw-stick, and in his left three birds. In the water beneath the boat are figured several varieties of fish, a crocodile, and a hippopotamus.

The scene beneath [G] shows a party of men fishing with a net, under the direction of the "superintendent of the fishers," Mentuhotep.

(b) Centre (Pl. xxxiii.).

Immediately beneath the frieze is a painted inscription giving titles and name of Chnemhotep [D].

Below is a scene representing Chnemhotep [K] accompanied by his eldest son Necht and the superintendent of the treasurers, Bakt (the decorator of the tomb, see p. 66). The prince is seated behind a screen of reeds, and holds in his hands a cord which passes through it and is attached to a elap-net [L].

Beneath this is the entrance to the shrine, around which are three incised inscriptions [A, B, and C]. For translations of these inscriptions see p. 66.

(c) South side (Pl. xxxiv.).

Immediately beneath the frieze is a painted inscription describing Chnemhotep as "great in fish, rich in wild fowl, loving the goddess of the chase" [F].

Below is a scene occupying three-fifths of the wall [J], representing Chnemhotep fishing. He stands in a canoe, is accompanied by his eldest son and an attendant, and holds in his hands a bident, with which he is spearing fish. In the water beneath the boat are several varieties of fish, a crocodile, and a hippopotamus.

The scene beneath [H] shows a party of men in canoes upon the water.

The inscription, in nine lines, reads appropriately "canoeing in the papyrus beds, the pools of wild fowl, the marshes and the streams, by Chnemhotep, the chief canoeer in the papyrus beds and pools of wild-fowl, capturing birds and fish (see Pl. xxxii.): hidden by the screen he closes the great elap-net (see Pl. xxxiii.): spearing with the bident, he transfixes thirty fish; how delightful is the day of hunting the hippopotamus!"

Scenes
(cont.)

SOUTH WALL. (See Key plan L, and Pl. xxxv.)


FRIEZE									
B	D	E	I	J	K	L			
		F							
A		C	H				G	M	N
	O		P						
	Q								
R						S			

The scene, arranged in five rows of unequal height, shows priests performing services [E and F], members of Chnemhotep's family [G, J-M], and officers and servants of the household [H, N, O-Q], bringing offerings to lay before their lord [A], who is seated in front of an altar [C], upon which are numerous offerings. Above the figure of Chnemhotep are five vertical lines of hieroglyphs, giving several of his titles, and above the altar is a list of the offerings presented (fifty-three in all). In the bottom row [R, S] are officers and servants slaughtering oxen.


SHRINE.

(Plates XXXVI. and XXXVII., and Key Plan, M.S.)

Ceiling.

The ceiling is ornamented with small red and yellow squares, containing quatrefoils, , which are black in the red squares and blue in the yellow (compare the pattern in Pl. vi., Tomb 2).

Frieze.

The frieze consists of the usual chaker  painted red, blue and green. Beneath this ornament and at the sides of the walls is a border of coloured rectangles (yellow, red, blue and green), separated by black lines enclosing a white line, which forms a framing to the scenes.

Dado.

The dado has been elaborately decorated (in colour only), but is now much faded and damaged. Over a narrow base, painted to imitate red granite, is painted panelling which consists of small representations of folding doors, in yellow with red framework and cross lines. The spaces between the doors are divided into narrow vertical strips, filled in with very small green and yellow squares, and with green lines on a red ground, narrow lines of green and yellow, &c., &c. Immediately above the false doors are eight horizontal divisions, filled in with various patterns, such as wavy lines, squares arranged diagonally, very small green and yellow and black and white squares, &c. Over the spaces between the false doors the patterns are somewhat simpler, consisting of coloured squares, etc. The dado is surmounted by two broad bands of yellow and red. The colours used are red, blue, yellow, green, and black, and the ground appears to have been a warm light-coloured grey. Most of the patterns have been outlined in black.

Figures
and
offerings.

EAST WALL. (Key plan, O-Q.) In the centre [P] there formerly existed a colossal figure of Chnemhotep, seated on a throne and carved out of the solid rock. The whole of the body, arms, and legs of the statue have been destroyed, but the throne is fairly preserved. Flanking this figure is: (a) on the

NORTH WALL. (See Pl. xxxvi, Key plan, N.) Immediately below the frieze is a line of painted hieroglyphs \Rightarrow giving the *stn htp di' Inp* formula. Beneath is a scene showing three daughters of Chnemhotep (named respectively, Bakt, Thent, and Meres) approaching the statue of Chnemhotep on the East Wall.

(b) South side. Too much defaced to show the scene.

SOUTH WALL. (See Pl. xxxvii, Key plan, R.) Immediately below the frieze is a line of painted hieroglyphs \leftarrow giving the *stn htp di'Isr* formula. Beneath is a scene representing five of the sons of Chnemhotep (named respectively, Necht, Chnemhotep, Nehera, Neternecht, and Chnemhotep) approaching a table of offerings before the statue of Chnemhotep on the East Wall. Behind the sons are three officers, the *sahu* Bakt, the *sahu* Chnemhotep, and the lector Hormaacheru.


¹ The title of the Plate is wrongly printed "North Wall."

Additions and Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 3

Pl. xix. North half. Row 1. Tied on box in front of saw. Row 2. Only two patches of stalks; patch on left continuous further to right, as far as foot of second man, and the large one on right is continuous. Row 4. *Recess* emitted from rigging of ship; in funeral barge below hand of *sw*, and *gr* *to* carries inscribed sheet (Ch. N. D. 4/8). Row 5. Three monkeys are on the tree from which fruit is being plucked.

Pl. xxviii. Detail of jaw hooked by two strong teeth is quite perfect and very beautiful. Omit the lines drawn across the central bottom of biotypes on the ambrosia, and on right read $\frac{2}{5}$ $\frac{2}{3}$ without line.

*L. XXIX. Small animal on left of throne has long tail pointing upwards; in the inscription read 

Pl xxv *Hith* seated on holds roll of papyrus in left hand. Many lotus of offerings incensed, still
Charm bracelet. Prothet Sup. surrounds by a band. Hithere now | — |

В. XXV. 9. A question of the labor growth (see again) of the main algebra. Ch. No. 5. 4294. L. D. v. 11.

TOMB No. 13.

TOMB OF THE  "ROYAL SCRIBE,"  CHNEMHOTEP.

(PLATE XLI.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by
CHAMPOLLION in 1828 (*Monuments, Notices*, vol. ii., ff. 435, 456, 459, No. 6). The
inscriptions were copied by
LEPSIUS in 1842, and published by him in the *Denkmäler* (Abth. ii., Bl. 142, a, b, c). On
Lepsius' survey the tomb is numbered 4.

TOMB No. 13.

PERIOD : Xth or XIth Dynasty (?).

POSITION : Northern Group.
(Sketch Survey, Pl. ii. No. 13.)

NAME, RANK, TITLES, AND PARENTAGE OF THE OWNER OF THE TOMB.

Name.


 Chnemhotep (also written )


Rank.


Royal Scribe and Regulator of the *sa*-order in the temple of Pacht.

Titles.


(a) Civil :—


 'n sfn, "Royal scribe."


 mr lht hntt', "Superintendent of the leading offices."

 mr pr, "Superintendent of the house."


(b) Religious :—

 mti n st m pr Pht', "Regulator of the *sa*-order in the house of Pacht."


 s-hd ht-ntr, "Enlightener of the temple."

 hrp ntr htp m rw prw ntrw nt tn, "Manager of the divine offerings in the temples of the gods of this city."

 hr sht m ht ntr nt, "Chief of the secrets in the temple of ...?"

 hr dp lht ht ntr, "Chief of the offices of the temple."

Other.

Name,  Ntrwhtp, Neteruhotep.

Parentage and Titles, unknown.

Wife.

Name,  Sit-ht (?), Sat-tech (?).

Parentage and Titles, unknown.

Inscriptions (cont.) ṛḥ prw n mdw-f mṣ rd šw m ... (?)... s: Ntrwhtp Hnmhtp
knowing the result of his speech, firm of foot, free of ... (?)... son of Neteruhotep, Chnemhotep,

m^s ḥrw
justified.

On the right-hand door-post are two vertical lines. Line 1 gives the usual *stn dī htp* 'Iap formula and—

nb lmt ḥ mwt ḥr dp iit ht ntr mṣ iit hntt
possessor of favour, great of love, chief of the offices of the temple, superintendent of the leading offices,

ḥn stn
royal scribe.

Line 2. nb-f mry m^s n išt lb-f ḥn-nf s-ḥnt
Loving his lord truly, of the place of his heart, whom he favoured, putting forward

išt-f iw-f m ḥyd in ṛḥt-f nst(?)f tm štr ḥr s-wd-wf nf
his seat when he was a mere child, not knowing his tongue (?) not lying still upon those things that he inherited, (i.e. he was ambitious)

mṣ pr Hnmhtp m^s ḥrw
the superintendent of the house, Chnemhotep, justified.

INSCRIPTIONS ON THE JAMBS OF DOORWAY (see Pl. xli., d and e). These inscriptions, consisting of two vertical lines of incised hieroglyphs (one on either jamb of doorway) are an address to visitors. The two inscriptions have been published by Champollion (*Monuments, Notices*, tome ii., p. 436) and by Lepsius (*Denkmäler*, Abth. ii., Pl. 142 b).

(1) On the left-hand jamb:—

mṣw wih dp i: sḥt r im[ḥ] ¹ ḥd sn
Those who love length of life upon the earth, being brought to the state of *amach*, let them say,

pr ḥrw t: hkt ḥw ipdw n ḥn stn Ntrwhtp s:
percheru offerings of bread and beer, oxen and fowl, to the royal scribe, Neteruhotep's son,

Hnmhtp m^s ḥrw
Chnemhotep, justified.


(2) On the right-hand jamb:—


mṣw ḥb sn mḥdḥw mt ḥd sn pr ḥrw t: hkt
Those who love their life, who hate death, let them say, the percheru bread and beer,

ḥw ipdw n mṣ pr n [sic] Hnmhtp ir n Sst-ḥ(?) m^s ḥrw
oxen and fowl, to the steward Chnemhotep, born of Sat-tech(?) justified.

¹ The signs are injured.

TOMB No. 14.

TOMB OF THE  "GREAT CHIEF OF THE ORYX NOME,"

 CHNEMHOTEP.

(PLATES XLII.—XLVII)

FORMER DESCRIPTIONS AND COPIES.

The tomb is numbered 5 in Lepsius' survey, but is now for the first time copied and described.




TOMB No. 14.

PERIOD: XIIth Dynasty.
(Amenemhat I.)

POSITION: Southern Group.
(Sketch Survey, Pl. II. No. 14.)

NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.

Name.

 Chnemhotep, also written , , and  Chnemuhotep.


Rank.


Governor of the Oryx or XVIIth nome of Upper Egypt, and *Ha*-prince of the town of Menat-Chufu.

Titles.


(a) Civil:—

 *r-p*, "Erya-prince."


 *h*, "Ha-prince."


 *s'hw bti*, "Sahu (treasurer?) of the King of Lower Egypt."


 *mr w'ti*, "Confidential friend of the King."


 *rh etn m*, "True royal acquaintance."

 *hr dp n M'h*, "GREAT CHIEF OF THE ORYX NOME."


 *h' n Mn' Hwfw*, "Ha-prince of Menat Chufu."

 *im-is*, "He who is in the chamber." (Legal title.)

 *i: N'hn*, "He who belongs to the city of Neehen." (Legal title.)

 *hr dp N'hl*, "Chief of the city of Neeheb." (Legal title.)

(b) Religious:—


 *mr h'w ntr*, "Superintendent of the priests."


RELIGION.

Religion.


No representation of any divinity occurs in the tomb. Prayers are addressed solely to the two chief funeral gods, Osiris and Anubis.


The following deities are named in the inscriptions :—


 'Isir nb Didw, "Osiris, Lord of Dadu."


 'Inp im Wt nb Tdsr, "Anubis Within Ut, Lord of Tjjeser."


 Hrw hnt Hbnw, "Horus Within Hebnu."


 Hrw h rhyt, "Horus, Smiter of the Rechit."

 Hnm nb Nhn lunt (?), "Chnem, Lord of Necheu-benat."

 Hkt Hwryt, "Hekt of Herur."


 Ht-hrw nbt Njrwes, "Hathor, Lady of Neferus"

 Ht-hrw nbt Nhn-bw, "Hathor, Lady of Necheu-bu."

 Ht-hrw nbt ... (?), "Hathor, Lady of (?)"


CHNEMHOTEP'S PARENTAGE AND FAMILY.


Father. Name, Parentage and Titles, unknown.


Mother. Name,  Bakt, Bakt.


Parentage and Titles, unknown.



Wife. Name,  Sat-ap, Sat-ap.

Titles,  At-p-(t), "Erpa-princess."

 hnt hkt, "Wife of a hkt-prince."

 hnt hnt nbt, "Mistress of all women."

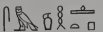
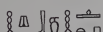
 nbt pr, "Lady of the house."

Children. [One son named  Nht, Necht, and one daughter named  Bakt, Bakt. See Beni Hasan Part II. § 7, The Family of Chnemhotep.]

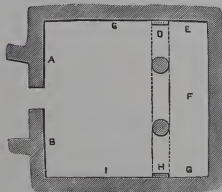
THE PRIESTS.

Priests.

Two priests are named. They are the—

- (1)  *sm Hnmhpty*, "Scm-priest Chnemhotep."
 (2)  *hr hb Hnmhpty*, "Lector Chnemhotep."

GENERAL DESCRIPTION OF THE TOMB.



KEY PLAN.

ARCHITECTURAL FEATURES.

(See Plates XLII. and XLIII.)






Facade.
Main
Chamber.

The façade of the tomb is cut into the side of the cliff, and in this is hewn a huge plain doorway, without architectural features (see Pl. xlii.). In plan the main chamber is rectangular and nearly square, and the east end was divided off by two columns (of the lotus bud type, see p. 3 and *Beni Hasan*, Part ii., Pl. x.). These columns were surmounted by a plain architrave running transversely to the axis of the tomb; of all this the architrave with remains of abaci attached, and the circular bases (of a rounded section) still exist. Where the architrave abuts against the walls are antae of very slight projection. The rock ceiling is slightly "cambered" in the form of a very flat arch. In the north-western corner occurs a slight "break" or projection (G'), owing to the rock being too thin at this point to allow of the wall being carried through in the same vertical plane. There are two mummy-pits to the tomb; one in the south-west corner of the main chamber, the other in the north-east corner; neither of them have been cleared.

Mummy-
pits.

INSCRIPTIONS.

Inscriptions.

HISTORICAL INSCRIPTION (see Key plan B, and Pl. xlv.). This inscription is painted on the south-west wall of the main chamber. Hardly a hieroglyph is now distinguishable without a very close and minute examination of the wall in a good light. The first two lines record titles of Chnemhotep [I.] and his noble qualities. After this follows an address to visitors and prayer for funereal offerings. In line 5 occurs the phenomenon  (*s-htp-ib-I*)¹ of Amenemhat I., and a naval expedition to . . . is recorded. In line 7 it mentions that the king created Chnemhotep     "Hap-Prince of the town of Menat Chufu," for certain services which he had rendered the king.


PAINTINGS.



Paintings and Scenes.

The paintings are much faded, and in most cases can only be made out with great difficulty. The figures appear to have been boldly drawn, and the execution of the work bears a very close resemblance to that in Tomb No. 15.

WEST WALL. (a) South side. The upper half of this wall is occupied with the historical inscription figured on Plate xlv. Upon the lower half are traces of a boating scene too much destroyed to copy.

(b) North side. Upon the upper half of this wall are traces of painted figures of women wearing necklaces, and in the left-hand corner are remains of a false door, upon which are painted three mutilated inscriptions:—

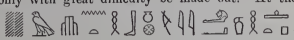
1. Gives the *Di htp stu 'Iahr* formula.
2. Gives the *Di htp stu 'Iap* formula.
3. Gives the prayer for *percheru* offerings to the ka of the *imh hr Hrw h rhyt*  "devoted towards Horus smiter of the Rechet"

NORTH WALL. West side of pilaster (see Pl. xlv.). Along the top of the wall are traces of a baker ornament, immediately beneath which is a horizontal line of painted hieroglyphs giving the *Di htp stu 'Iahr* formula. Beneath this is a scene showing men hunting in the desert. Below are remains of five  of paintings. In the topmost of these is a wine-press and some vases. In the second and third are priests and men bringing offerings to lay on an altar which is figured immediately before large standing figures of Chnemhotep [I.] and his wife Satap. Above the figure of Chnemhotep are two horizontal lines of hieroglyphs (much mutilated), giving the name and several titles of Chnemhotep *ms 'a Bakt*  "of Bakt." Behind the standing figure of Chnemhotep's wife is a vertical line of hieroglyphs giving her name and titles.

On the pilaster are traces of male and female attendants.

¹ The upper part of the female figure reading *ms* is effaced.

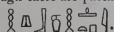
Paintings
and
Scenes
(cont.)

East side of pilaster. The paintings here can only with great difficulty be made out. At the top of the wall is a line of painted hieroglyphs reading  Below is a hunting scene, much mutilated.

EAST WALL. (Pl. xlvii.) The paintings here also are much mutilated, and the fragmentary scenes given on Pl. xlvii. are all that can now be traced from them. Along the top of the wall, immediately beneath a chaker frieze, is the following painted inscription:—







The scenes below are arranged in six rows. The first three show wrestlers in different attitudes. The bottom rows show soldiers attacking a fortress; and an interesting group of foreigners (Libyan), who are being led by an Egyptian superintendent, are figured at the south end of the fourth row (see Pl. xlvii. and Pl. xlv.).

SOUTH WALL. None of the paintings can be traced, though there are patches of colour here and there and a painted inscription in small green hieroglyphs reading .

Additions
and
Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 14.

The above inscription, unfortunately not included in the Plate, contains several curious hieroglyphs.  should be a group of a man standing supporting a cynocephalus-ape by the fore-legs, erect and facing him.  is for the usual determinative of Hathor wearing disk and horns, and holding  a compound sign, a peculiar forked object upon the sign . The oryx in the nome sign stands upon a mere line.

LIST OF PLATES

(WITH REFERENCES TO THE PAGES ON WHICH THEY ARE DESCRIBED).

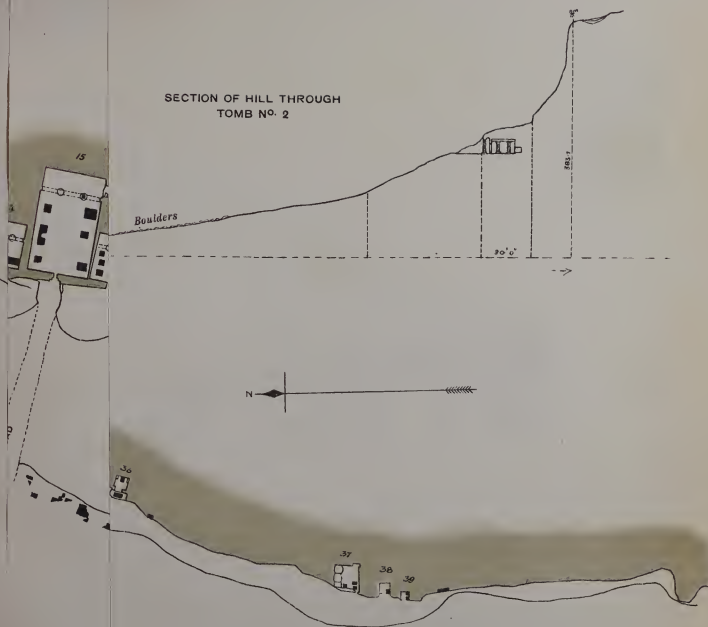
N.B.—Plates VII.-IX., XI.-XX., XXIX, XXX., XXXII.-XXXVII., XLVI., XLVII. are $\frac{1}{2}$ actual size.

PLATE	PAGE	PLATE	PAGE
<i>Frontispiece.</i> View of the Entrance to the Tomb of Chnemhotep II. (R.P.S.) . . .	52	Tomb No. 3 continued.	
II. Sketch Survey of the Tombs at Beni Hasan (G.W.F.) . . .	1-3, 7, 20, 52	XXV. The Great Inscription (Lines 1-120) (P.E.N.) . . .	56-62
Tomb No. 2.		XXVI. The Great Inscription (Lines 121 to end) (P.E.N.) . . .	56-7, 62-6
III. View of Interior, looking East (P.E.N.) . . .	20	XXVII. In the Farnyard (coloured) (M.W.B.)	63
IV. Plan and Sections (G.W.F.) . . .	20	XXVIII. The Aamu Sheykh (coloured) (M.W.B.) . . .	69
V. Details (G.W.F.) . . .	20	XXIX. West wall (P.E.N.) . . .	68, 72
VI. Details of Doorways (G.W.F.) . . .	20	XXX. North wall (P.E.N.) . . .	69, 72
VII. Ceiling (P.E.N.) . . .	29, 37	XXXI. The Aamu Group (P.E.N. after 11ay)	69
VIII. Exterior Inscriptions (P.E.N.) . . .	21-3	XXXII. East wall (Northern side) (P.E.N.) . . .	70
IX. Biographical Inscription (P.E.N.) . . .	23-7	XXXIII. East wall (Centre) (P.E.N.) . . .	66-7, 70, 72
X. Architrave Inscriptions (P.E.N.) . . .	27-8	XXXIV. East wall (Southern side) (P.E.N.) . . .	70
X. Anebi: one of the household of Amenemhat (coloured) (M.W.B.) . . .	30	XXXV. South wall (P.E.N.) . . .	71, 72
XI. West wall (Northern half) (P.E.N.) . . .	30, 31	XXXVI. Shrine (North wall) (P.E.N.) . . .	71-2
XII. West wall (Southern half) (P.E.N.) . . .	30, 31, 37	XXXVII. Shrine (South ¹ wall) (P.E.N.) . . .	71-2
XIII. North wall (P.E.N.) . . .	30, 31-2, 37-8	XXXVIII. Hieratic Inscriptions (P.E.N.) . . .	69, 72
XIV. East wall (Northern side) (P.E.N.) . . .	30, 32-3, 38	Tomb No. 4.	
XV. East wall (Centre) (P.E.N.) . . .	29-9, 30, 32-3	XXXIX. View of Column of Portico (Phototype) (G.W.F.) . . .	7
XVI. East wall (Southern side) (P.E.N.) . . .	30, 32-3, 38	XL. Plan, Sections, and Details (G.W.F.)	7
XVII. South wall (East end) (P.E.N.) . . .	30, 33, 38	Tomb No. 13.	
XVIII. South wall (West end) (P.E.N.) . . .	30, 33-4	XLI. Plan, Sections, and Inscriptions (G.W.F. and P.E.N.) . . .	76-7
XIX. Shrine (North-west and North walls) (P.E.N.) . . .	34, 36	Tomb No. 14.	
XX. Shrine (South and South-west walls) (P.E.N.) . . .	34, 37	XLII. View of Exterior (Phototype) (G.W.F.) . . .	83
XXI. Hieratic Inscriptions (P.E.N.) . . .	31, 32, 38	XLIII. Plan and Sections (G.W.F.) . . .	83
Tomb No. 3.		XLIV. Historical Inscription (P.E.N.) . . .	84
XXII. Plan and Sections (G.W.F.) . . .	52-3	XLV. The Foreigners (coloured) (M.W.B.)	85
XXIII. Details (G.W.F.) . . .	52-3	XLVI. North wall (P.E.N.) . . .	84
XXIV. Details of Doorways (G.W.F.) . . .	52-3	XLVII. East wall (P.E.N.) . . .	83
XXV. Exterior and Architrave Inscriptions (P.E.N.) . . .	53-6		

¹ The plate is wrongly lettered "North Wall."

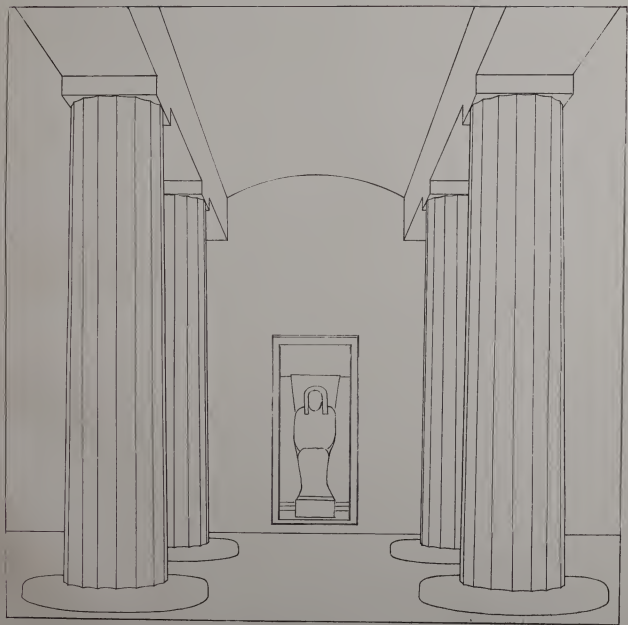
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SECTION OF HILL THROUGH
TOMB NO. 2

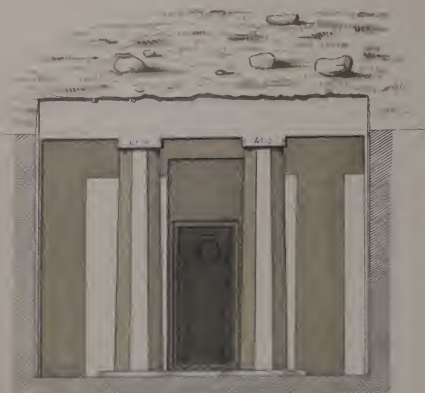


SECTION OF HILL THROUGH
TOMB NO. 32

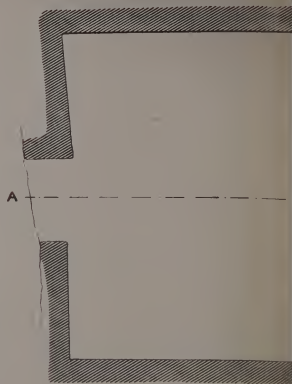




VIEW OF INTERIOR OF THE TOMB OF AMENEMHAT (RESTORED).



ELEVATION OF PORTICO.



20 40 60 80 100 120 140 160 180 200 220

Scale of feet



SECTIONAL ELEVATION ON C D.



FIG. 1

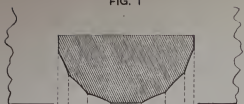


FIG. 2

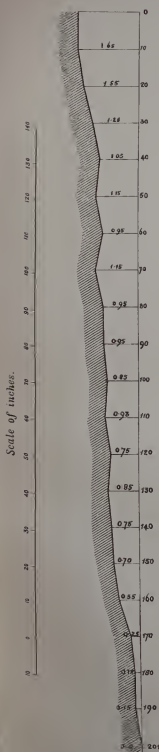
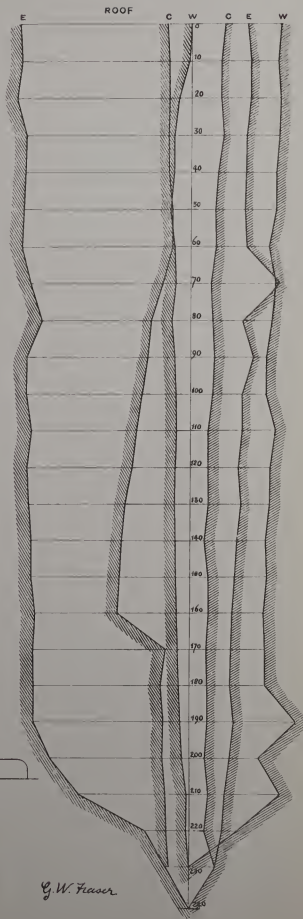
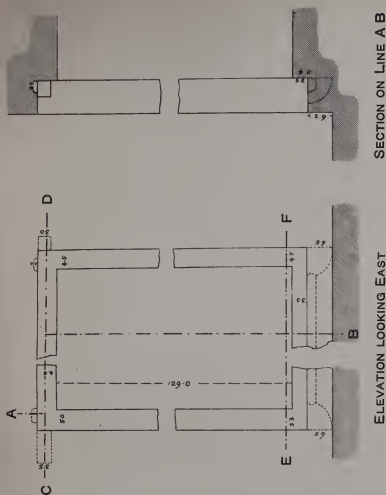


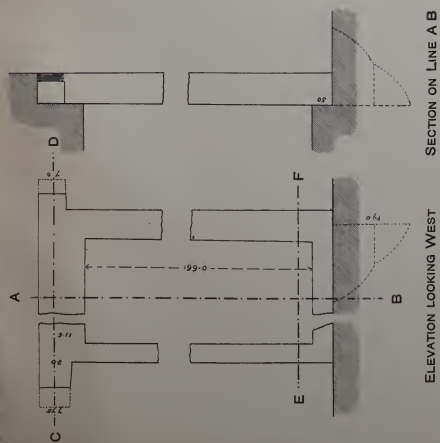
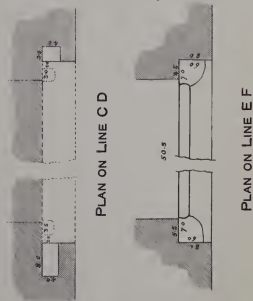
FIG. 3



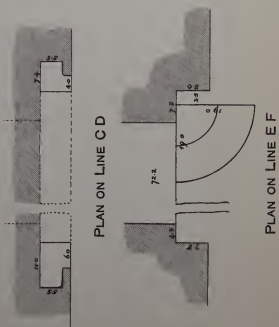
DETAILS.

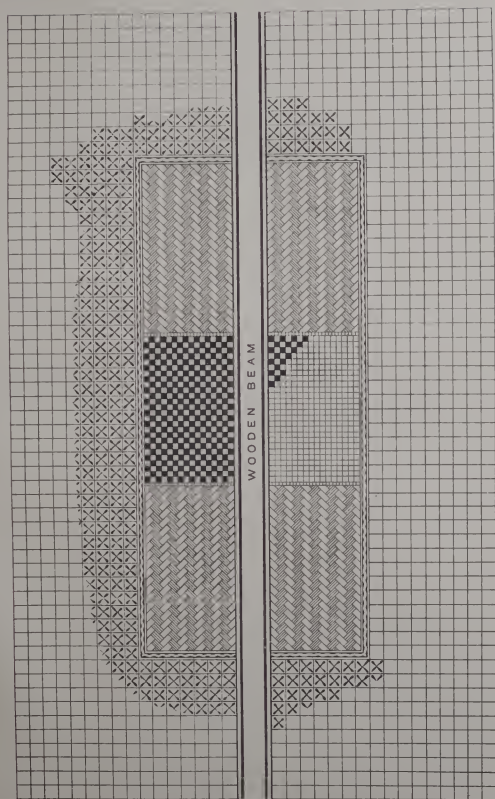


DOORWAY TO SHRINE.



MAIN DOORWAY.





DETAILS OF CEILING ORNAMENT.



EXTERIOR INSCRIPTIONS.



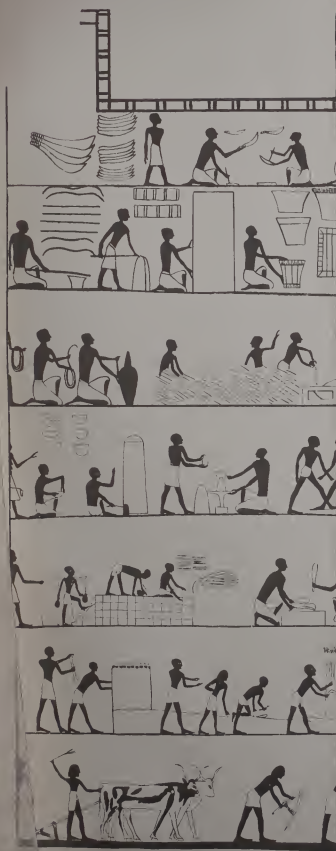
A NORTHERN JAMB.



B SOUTHERN JAMB.



THE CHETET-PIR, ANEBI.

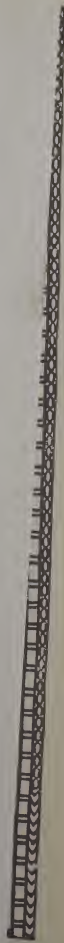


BENI HASAN.

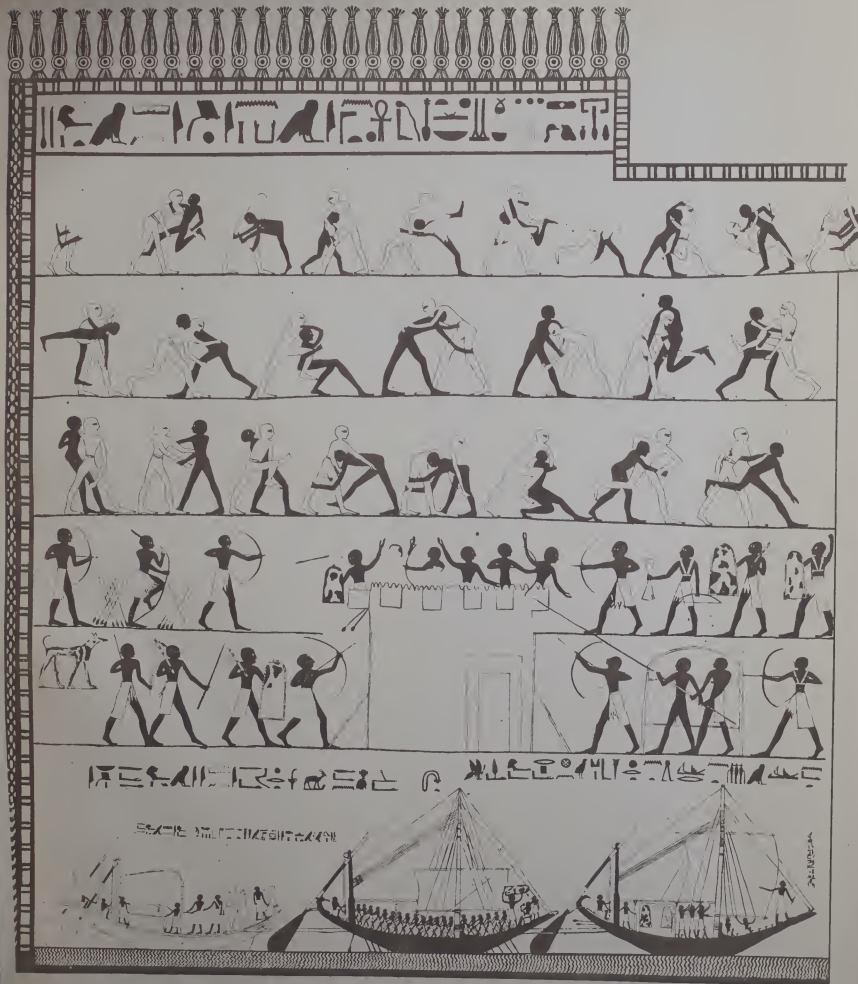
TOMB No. 2.



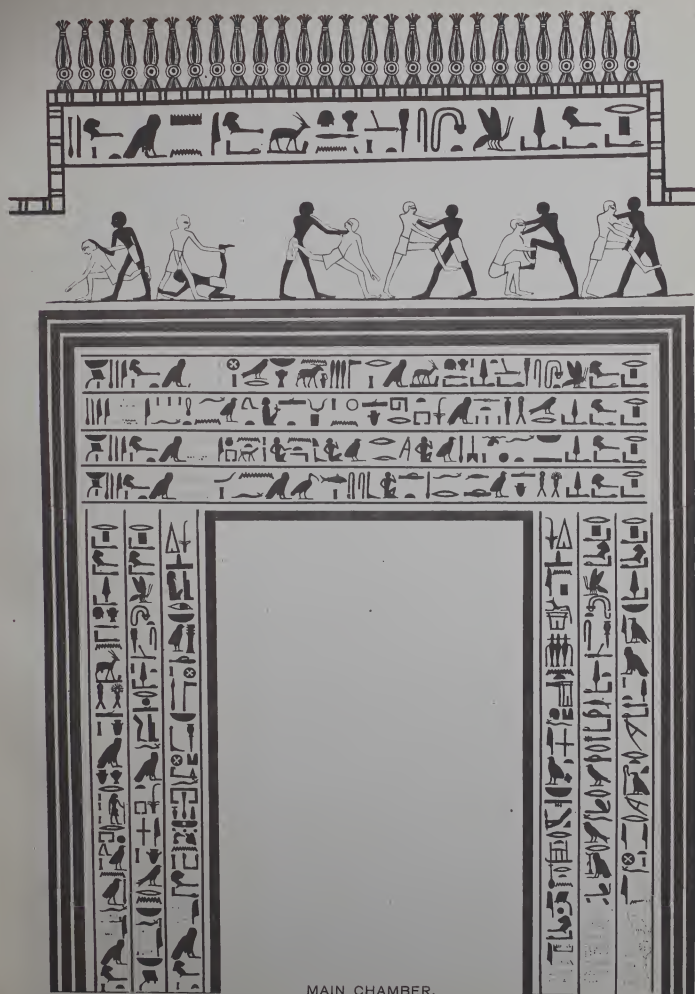
PLATE XII.



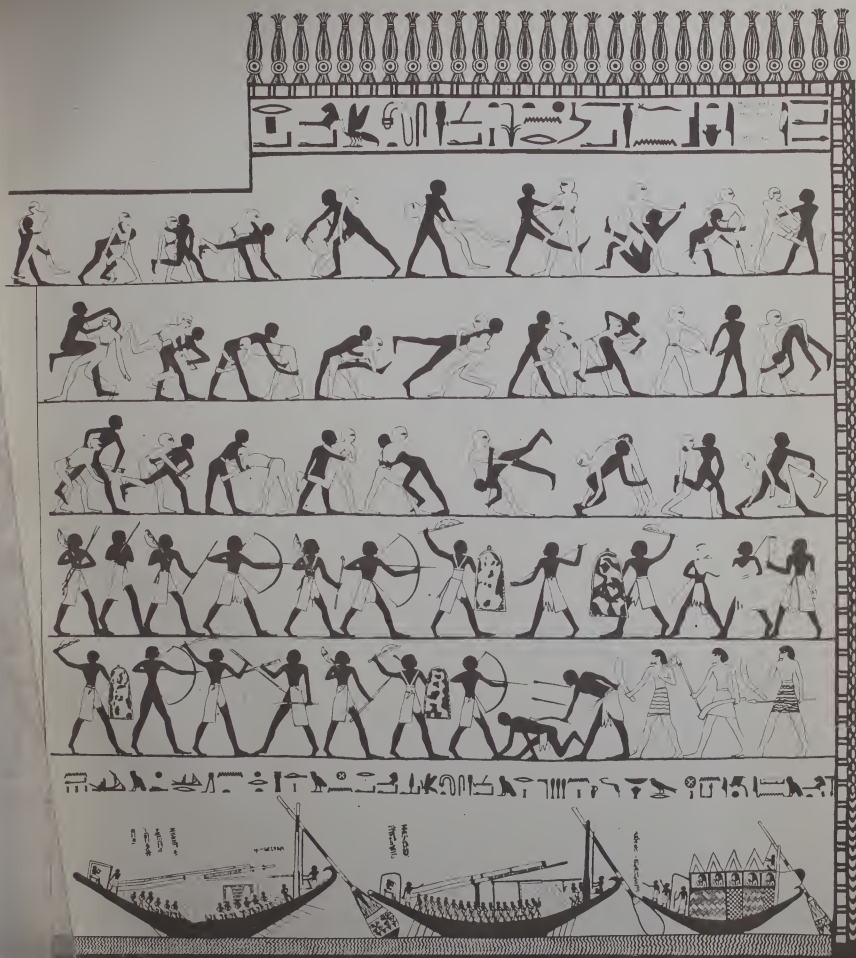




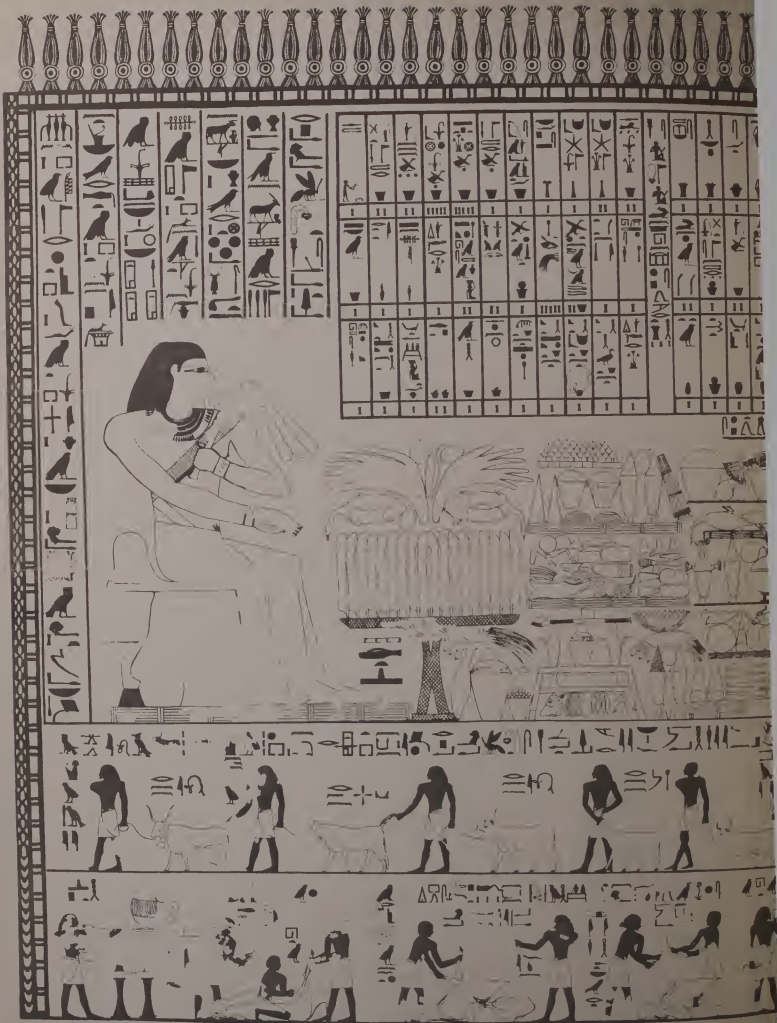
MAIN CHAMBER.
EAST WALL (NORTH SIDE).



MAIN CHAMBER.
EAST WALL (CENTRE).



MAIN CHAMBER.
EAST WALL (SOUTH SIDE).

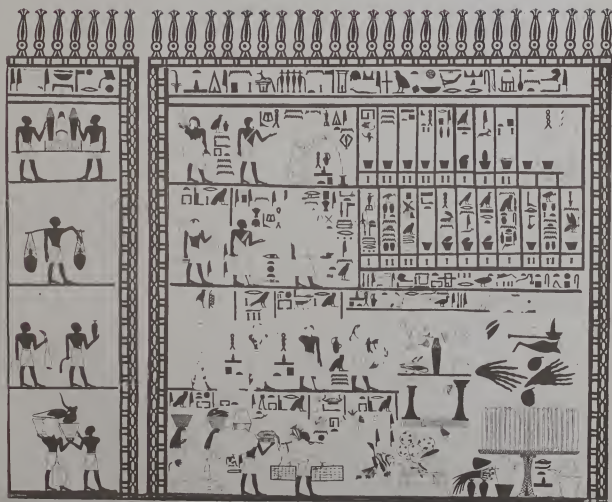




3ER.
T END).

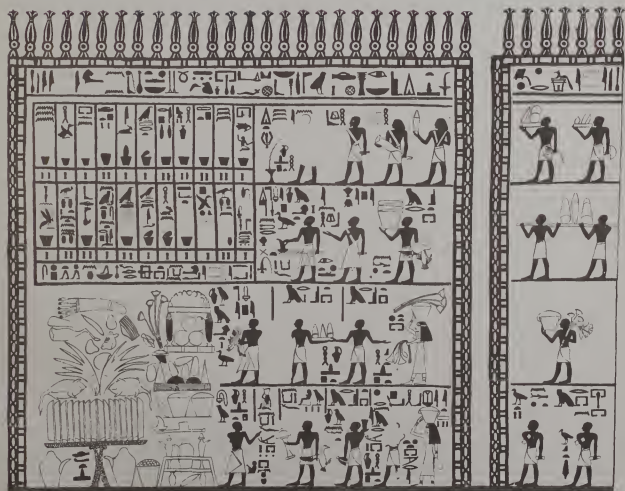


MAIN CHAMBER.
SOUTH WALL (WEST END).



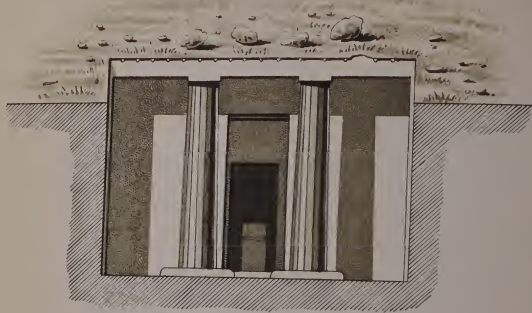
SHRINE.

NORTH-WEST AND NORTH WALLS.

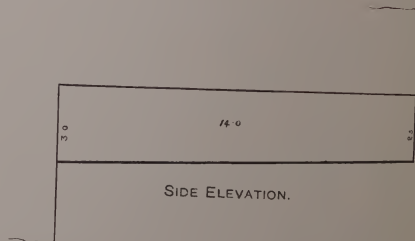


SHRINE.

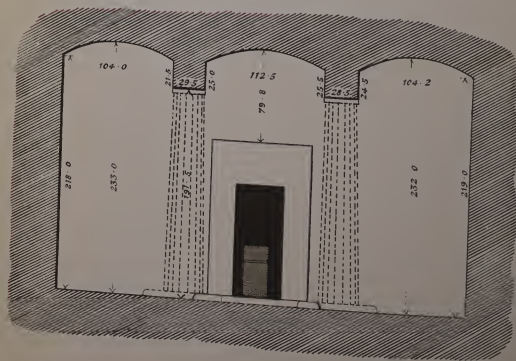
SOUTH AND SOUTH-WEST WALLS.



ELEVATION OF PORTICO.

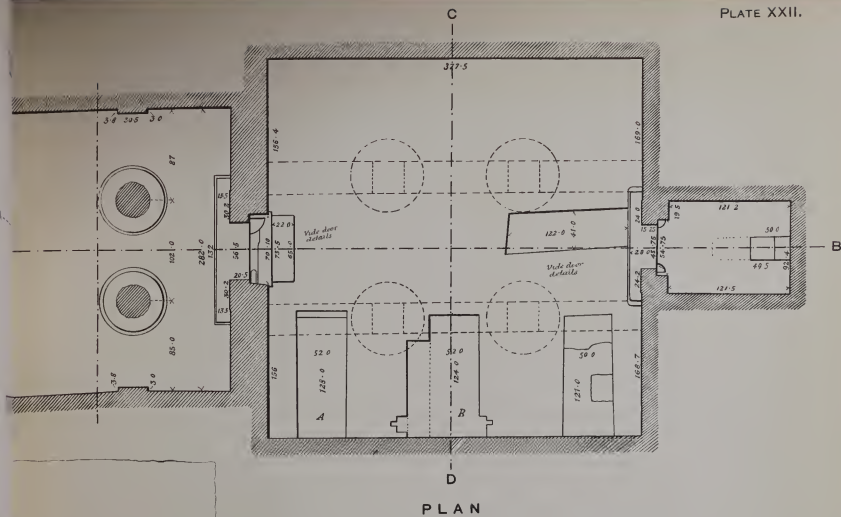


SIDE ELEVATION.

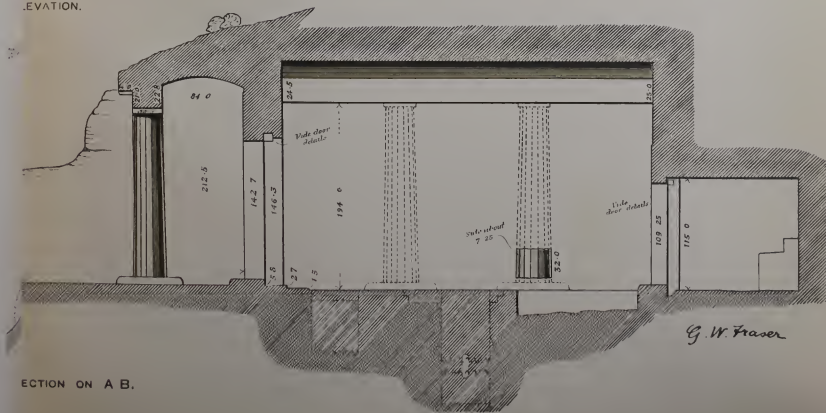


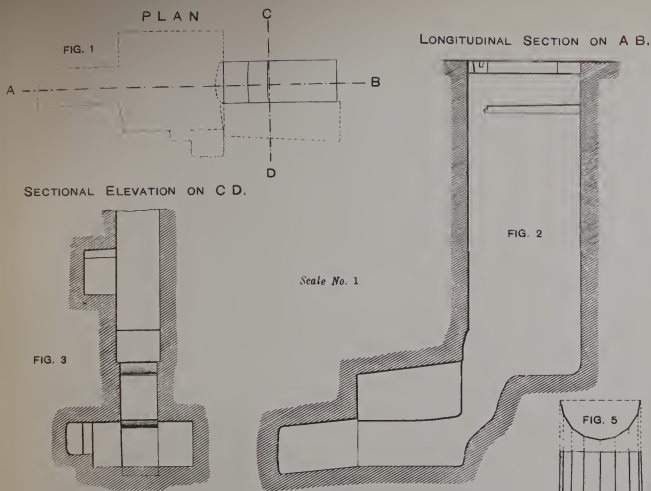
SECTIONAL ELEVATION ON C D.

DETAILS OF DENTILS.



EVALUATION.

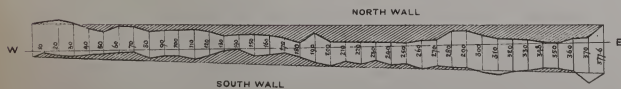




Scale No. 3



FIG. 6



Scale No. 1

Scale No. 2

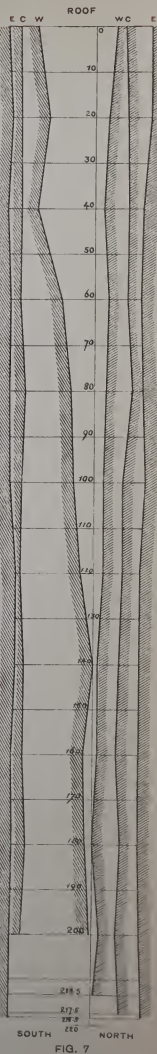
Scale No. 3

Scale No. 4

Scale of inches

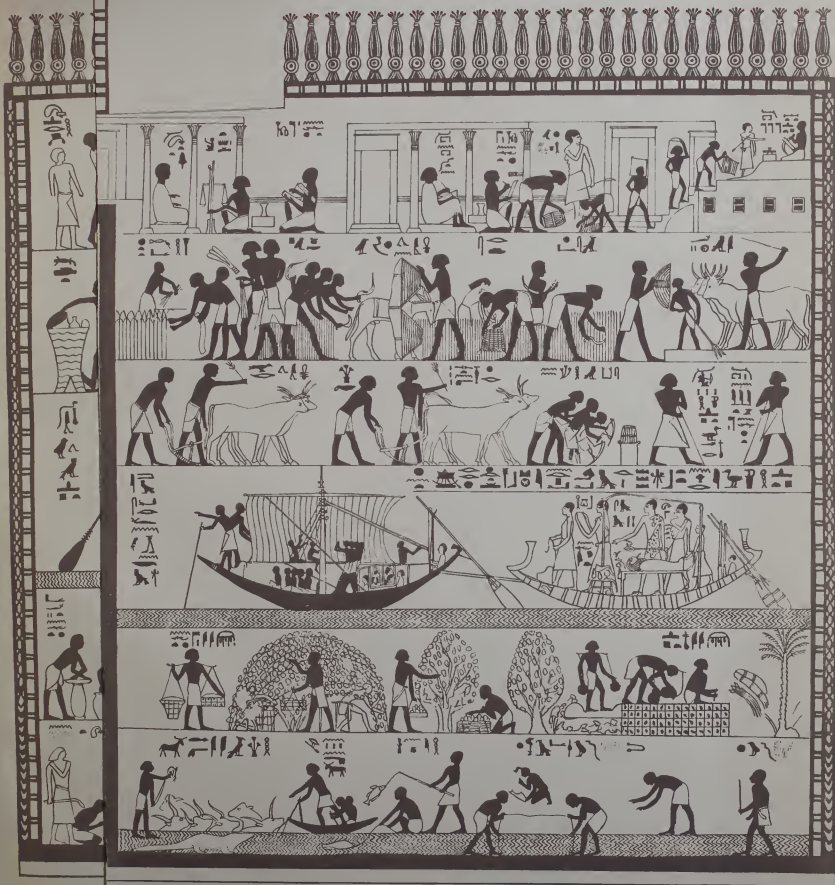
DETAILS.

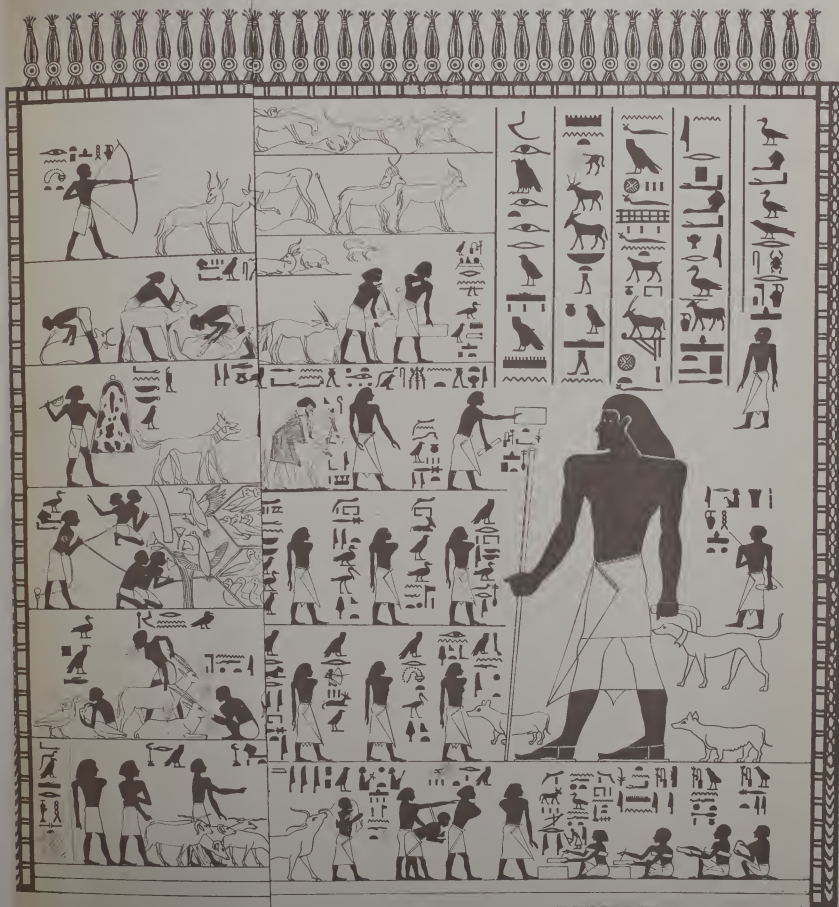
G. W. Fraser

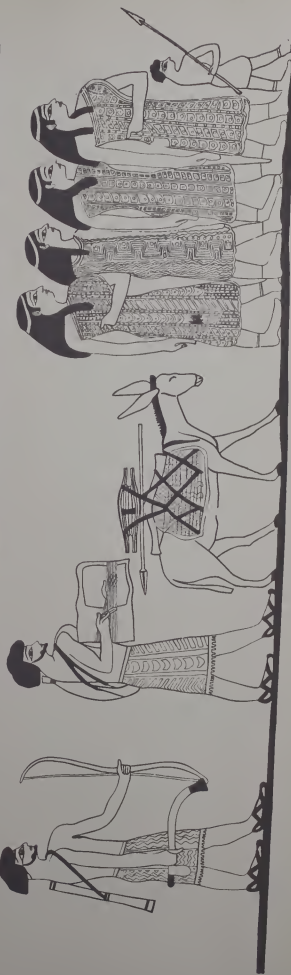
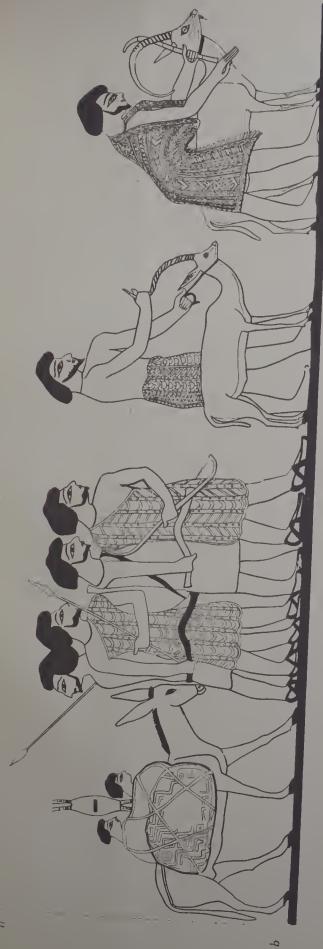




THE AAMU SHEYKH, ABSHA.







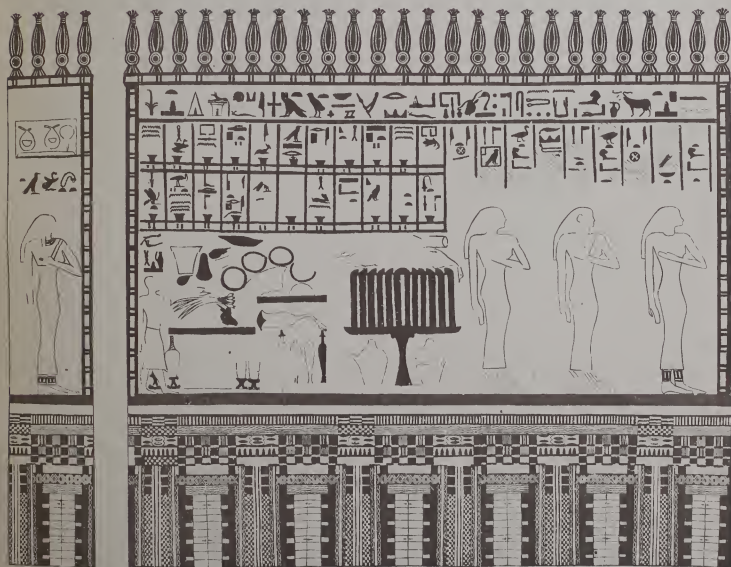
THE AAMU GROUP.



MAIN CHAMBER.
EAST WALL (NORTH SIDE).

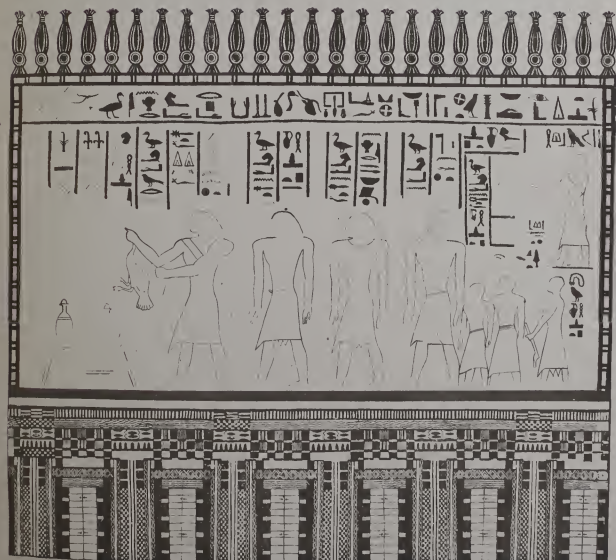


MAIN CHAMBER.
EAST WALL (CENTRE).



SHRINE.

NORTH-WEST AND NORTH WALLS.

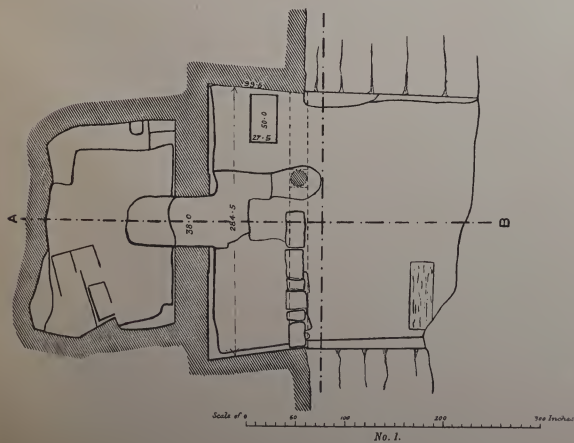
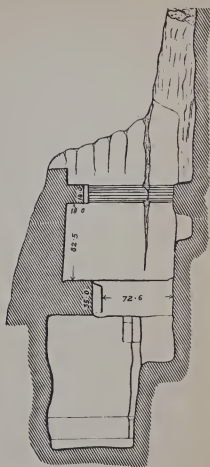
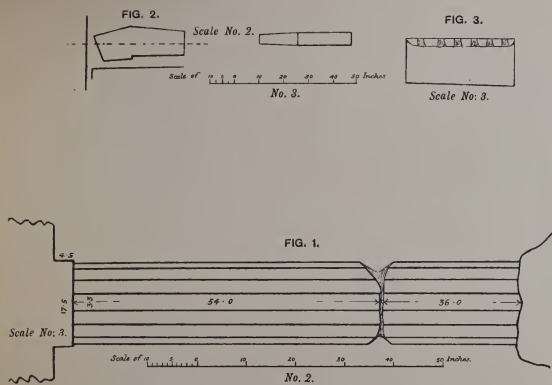


SHRINE.
NORTH WALL.



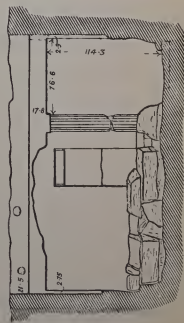
F. Thénaz & Co. Genova

Column of Portico: Tomb of Cluemhotep IV.



PLAN, SECTIONS AND DETAILS.

G. W. Flower

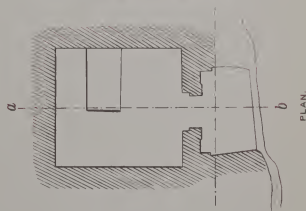




FRONT ELEVATION.

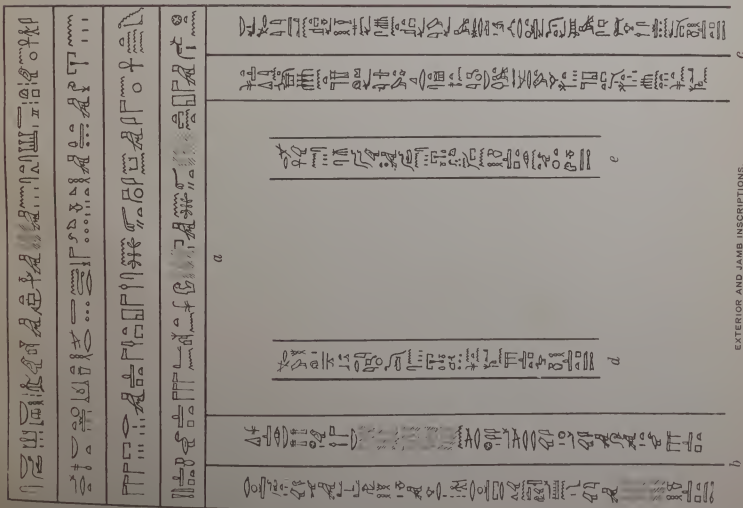


Scale



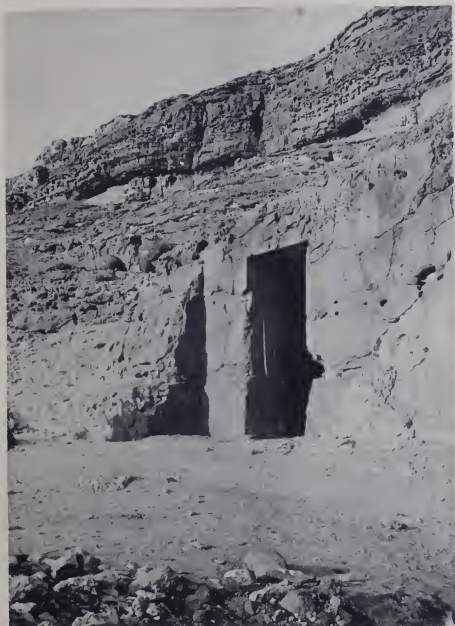
PLAN.

LONGITUDINAL SECTION ON A B.



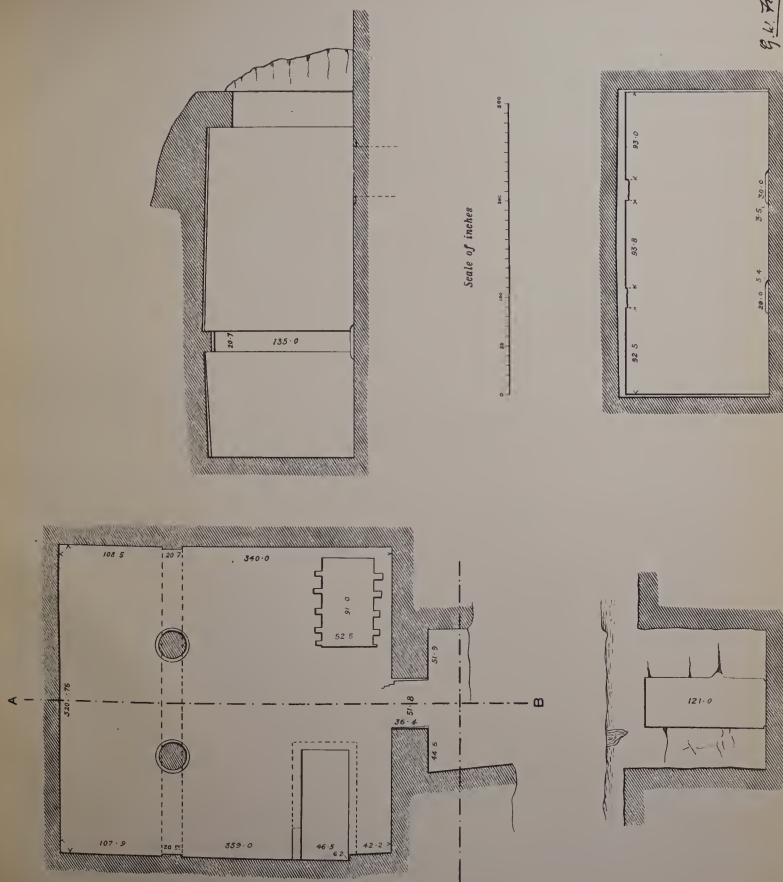
EXTERIOR AND JAMB INSCRIPTIONS.

PLAN, SECTIONS AND INSCRIPTIONS.



F. Theodor & Co. Geneva

*View of the Entrance to the tomb
of
Chnemhotep I.*

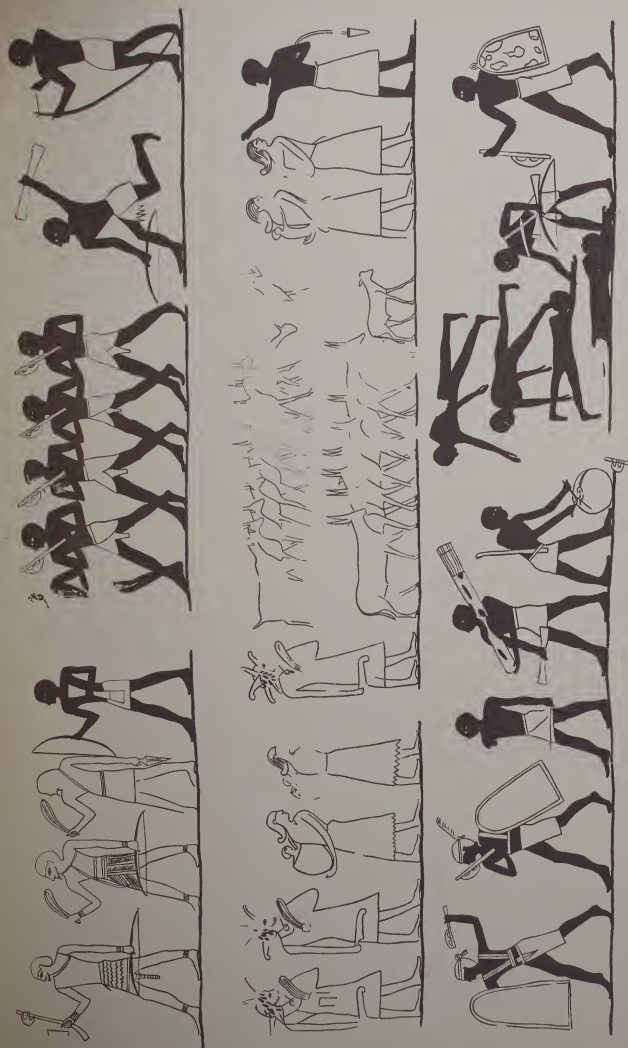
E. L. F. 14

PLAN AND SECTIONS.

1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑

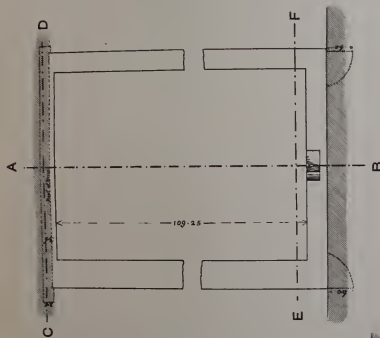
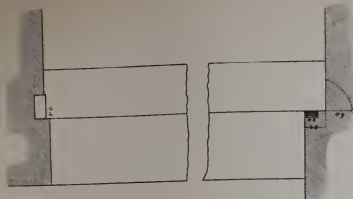


THE FOREIGNERS.

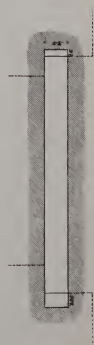


SCENES FROM EAST WALL.

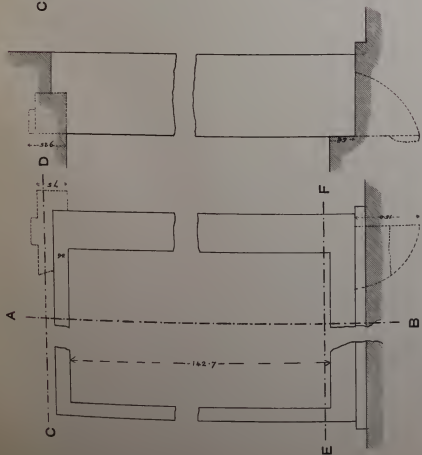
DOORWAY TO SHRINE



ELEVATION LOOKING WEST



MAIN DOORWAY

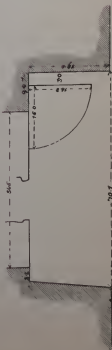


SECTION ON LINE A B

ELEVATION LOOKING WEST



PLAN ON LINE E F



PLAN ON LINE C D



A

EXTERIOR AND JAMB INSCRIPTIONS.

B



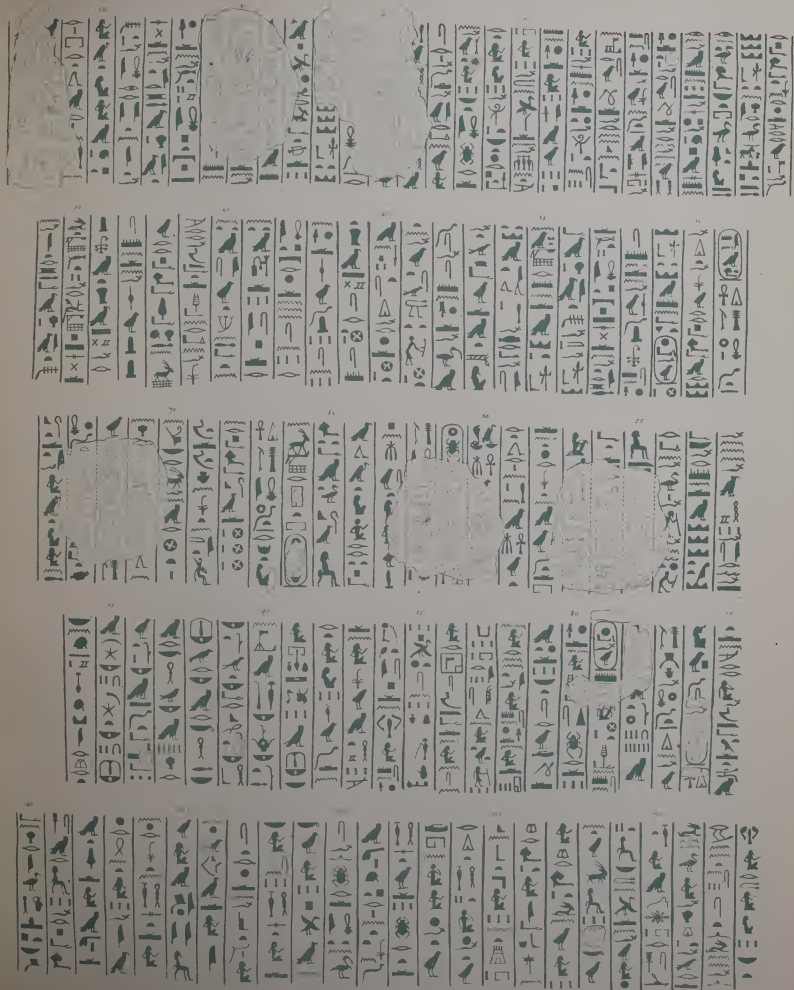
SOUTHERN ARCHITRAVE.



NORTHERN ARCHITRAVE.

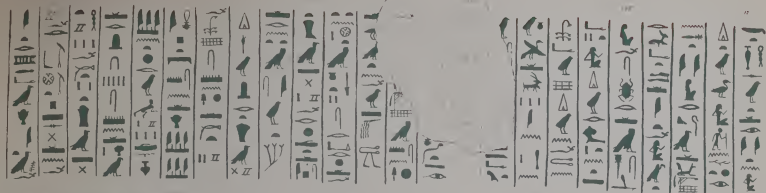
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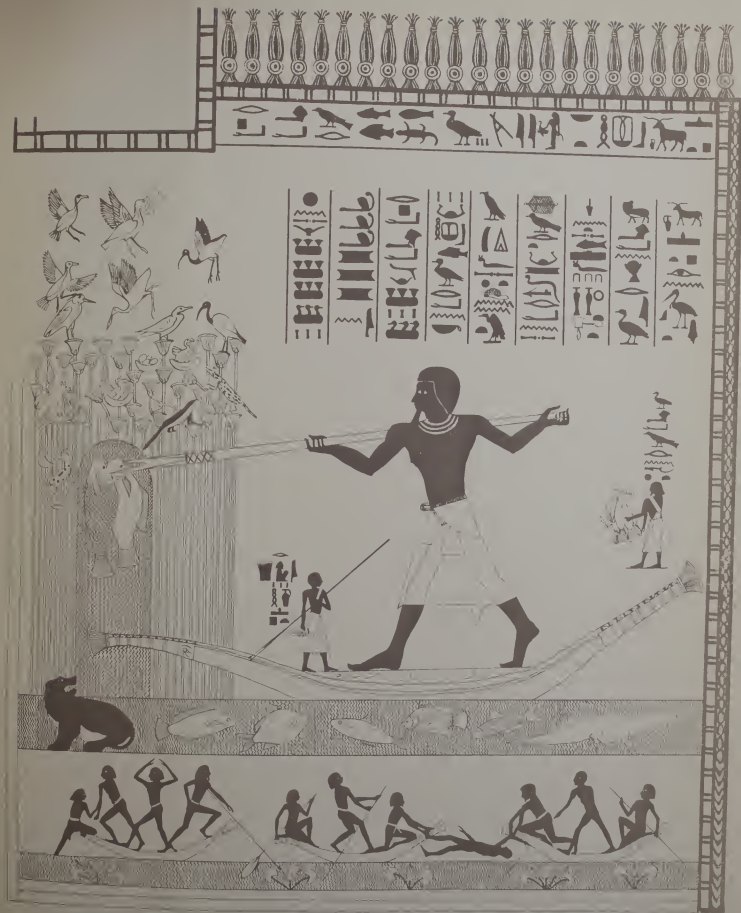


THE GREAT INSCRIPTION.

(lines 1-120).



THE GREAT INSCRIPTION.
(lines 121-end).



MAIN CHAMBER.
EAST WALL (SOUTH SIDE)

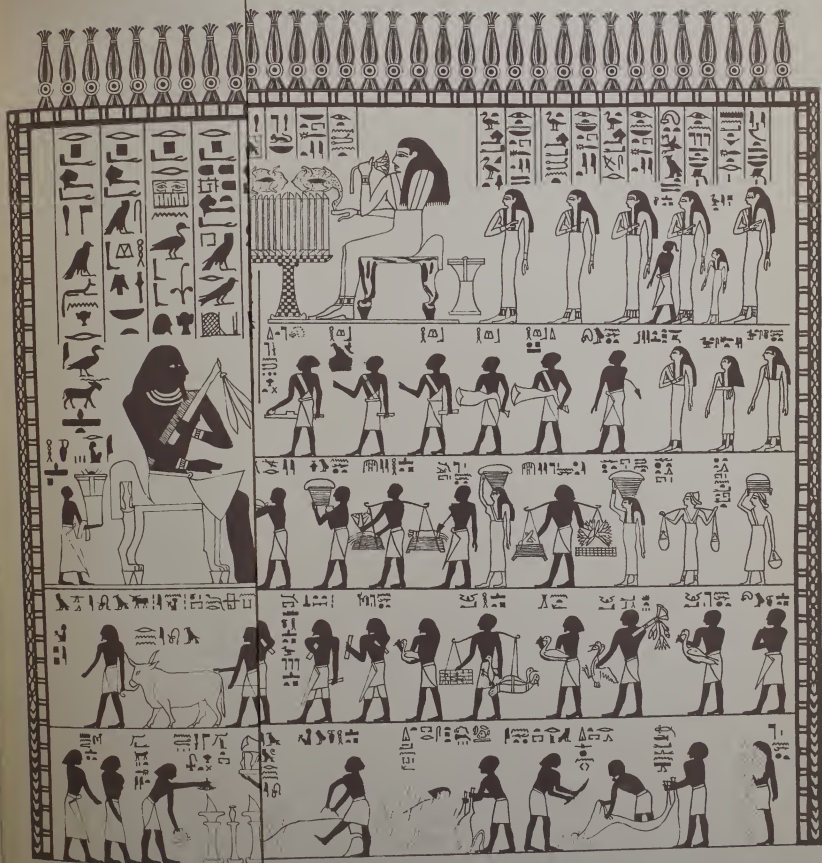
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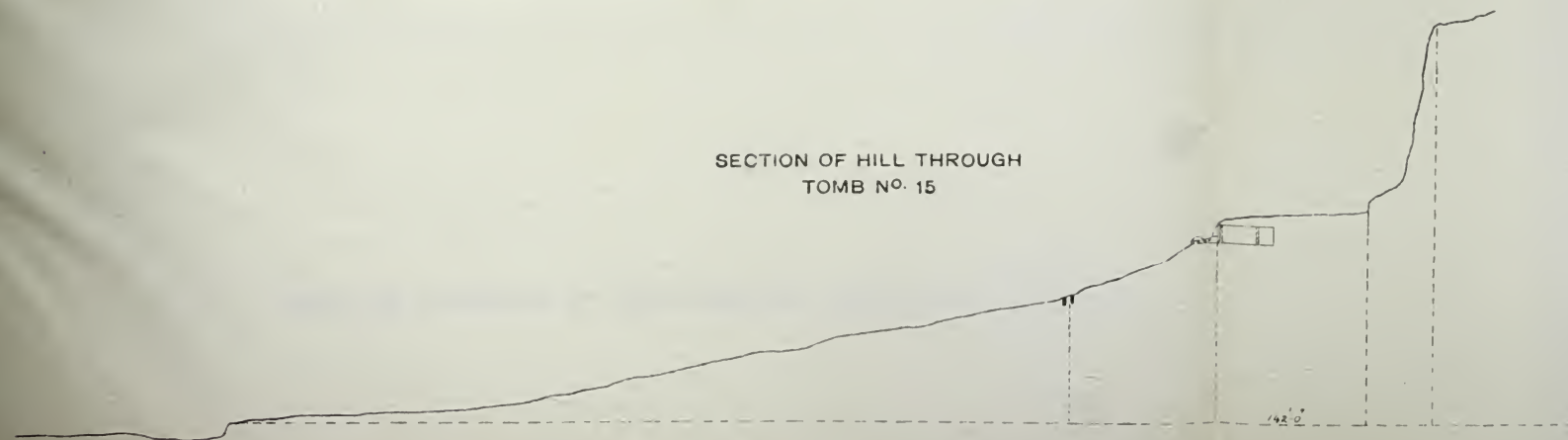
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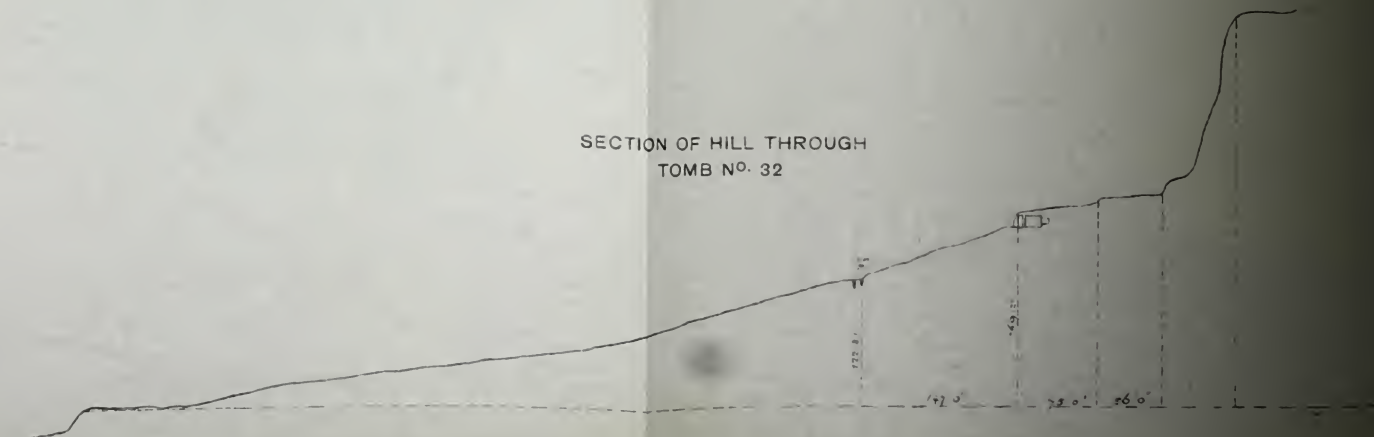
SKETCH SURVEY OF THE UPPER AND LOWER RANGES OF
TOMBS AT BENI HASAN.



SECTION OF HILL THROUGH
TOMB NO. 15



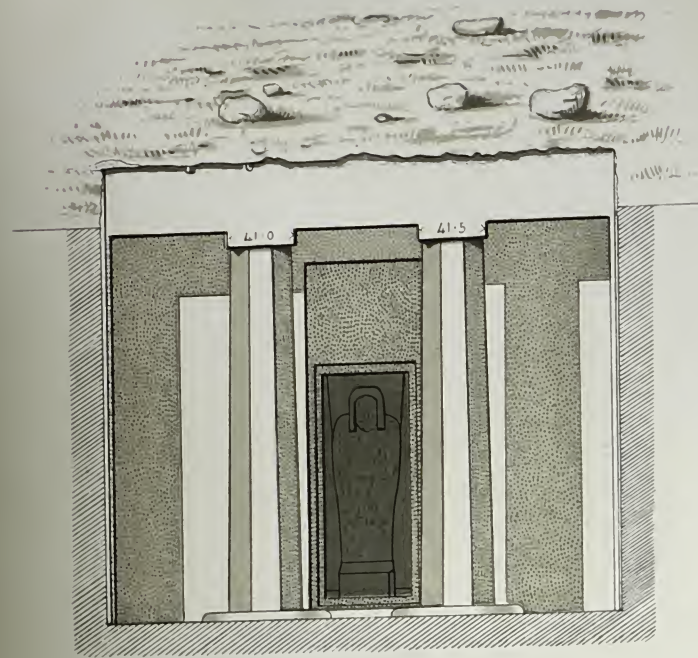
SECTION OF HILL THROUGH
TOMB NO. 32



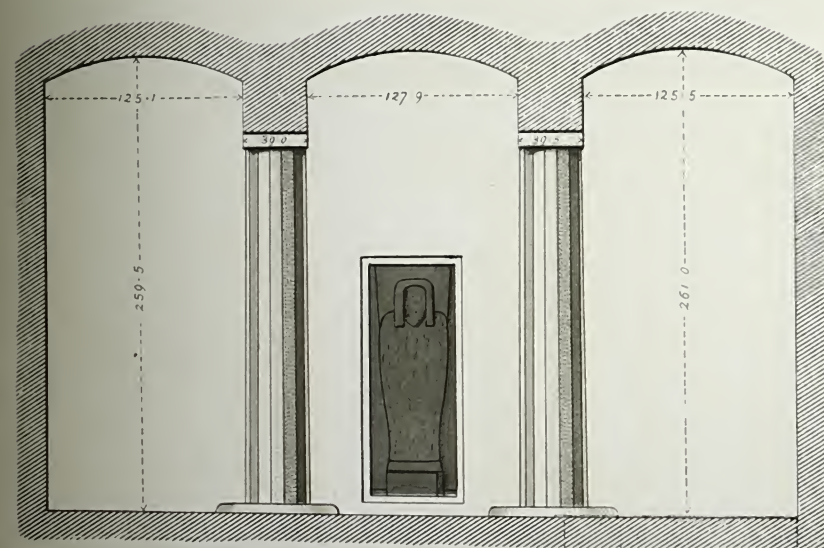
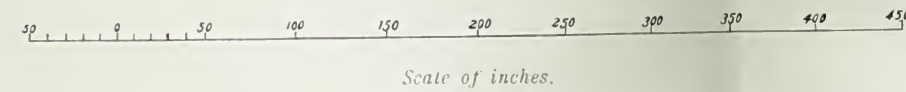
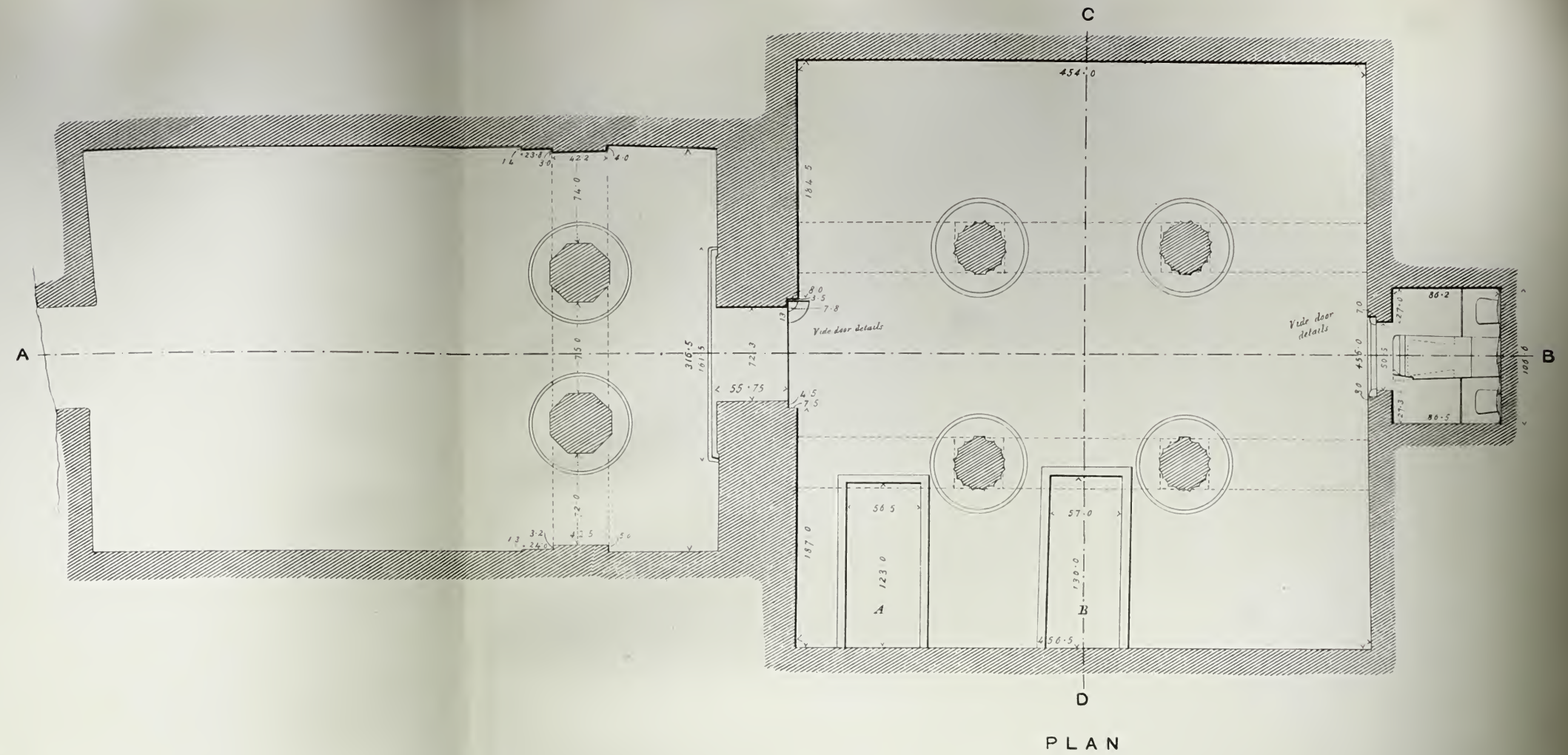
SKETCH SURVEY OF THE UPPER AND LOWER RANGES OF
TOMBS AT BENI HASAN.

PLATE II.

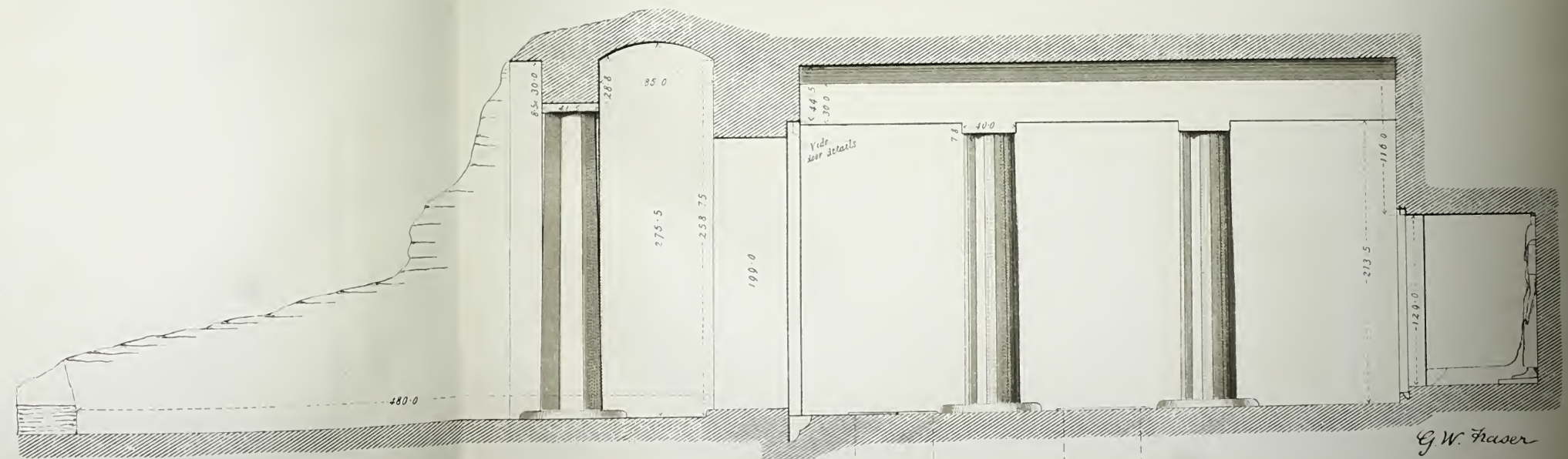




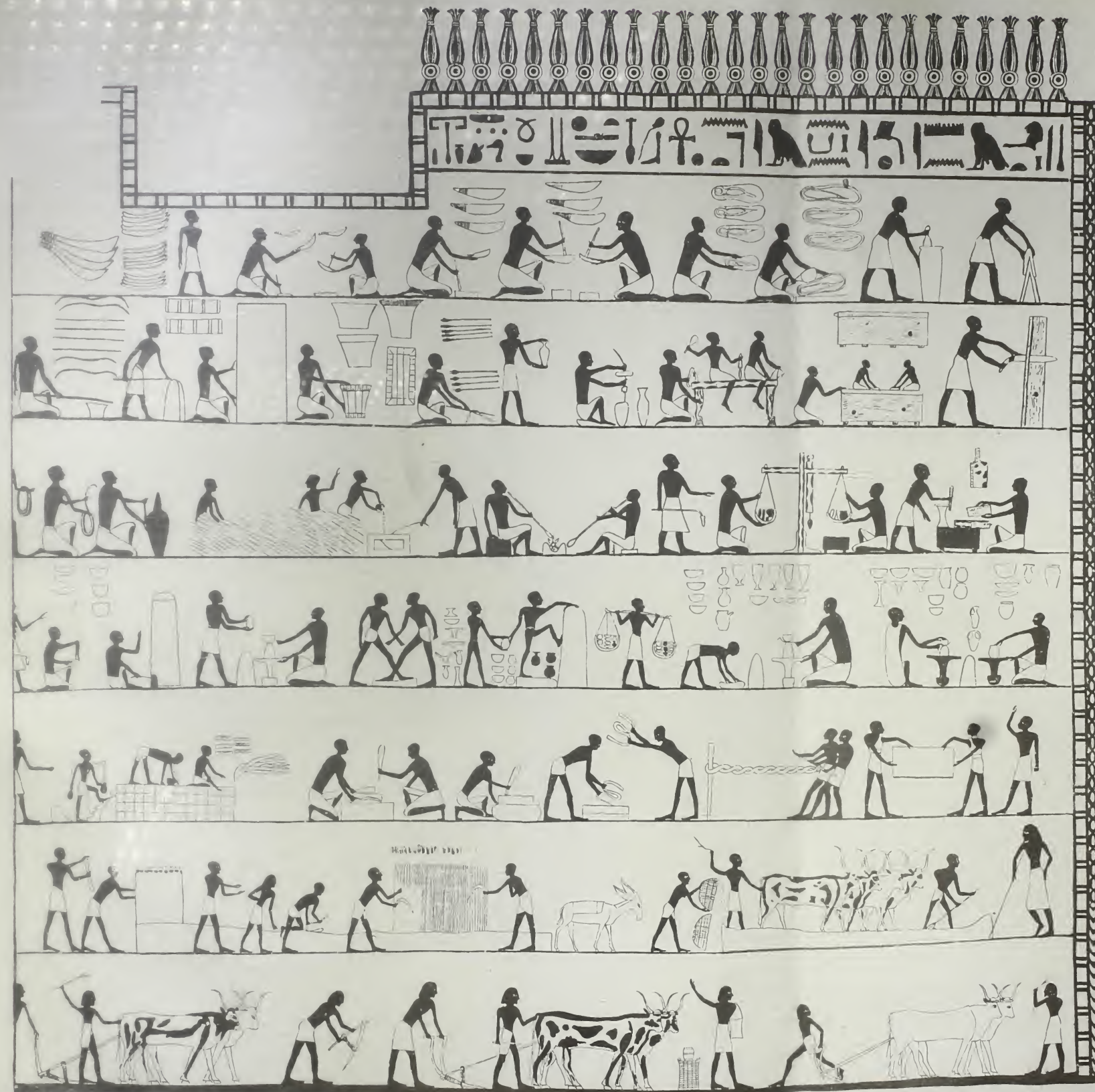
ELEVATION OF PORTICO.



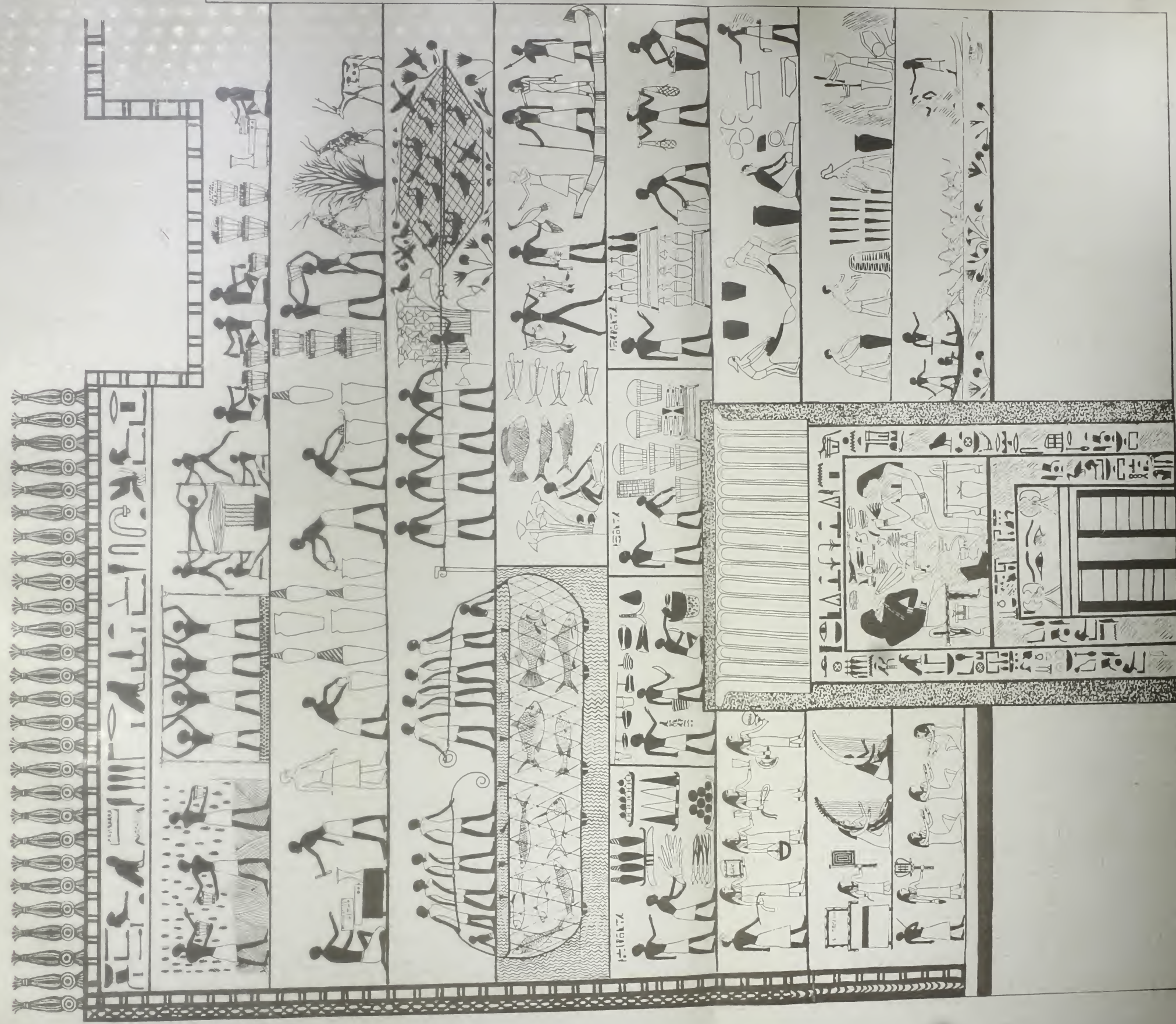
SECTIONAL ELEVATION ON C D.



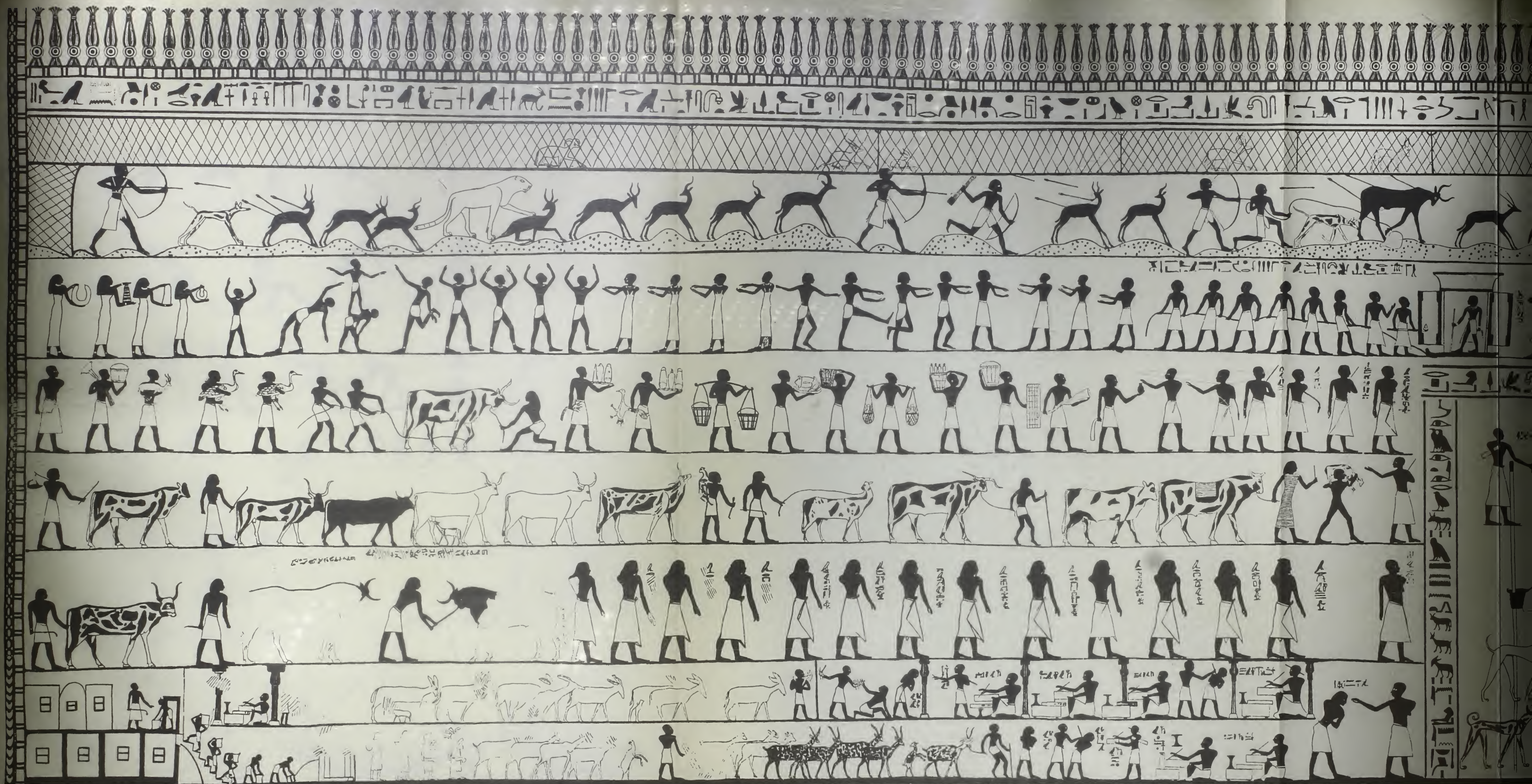
LONGITUDINAL SECTION ON A B.



MAIN CHAMBER.
WEST WALL (NORTH SIDE).



MAIN CHAMBER.
WEST WALL (SOUTH SIDE).



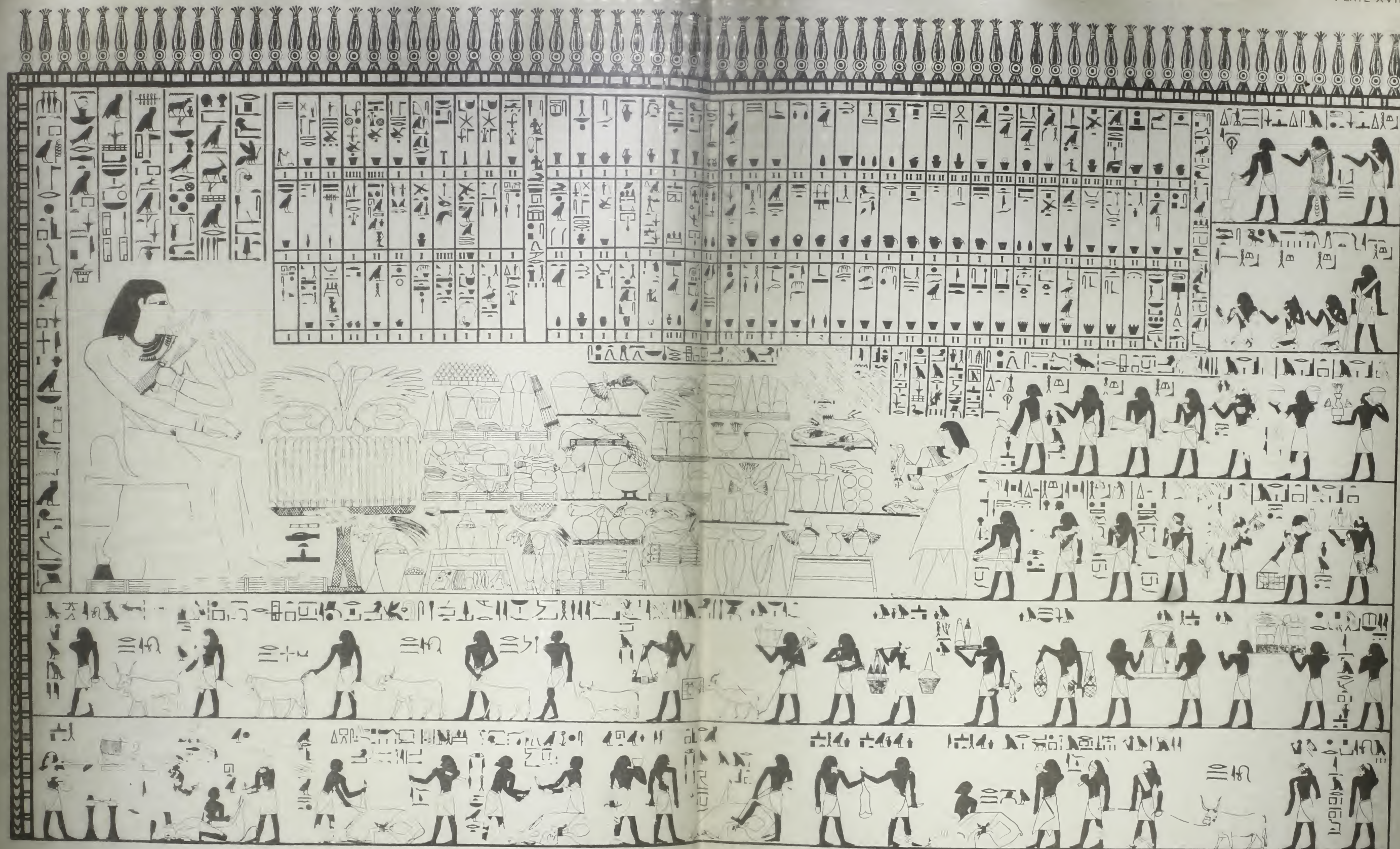
MAIN CHAMBER.

NORTH WALL.

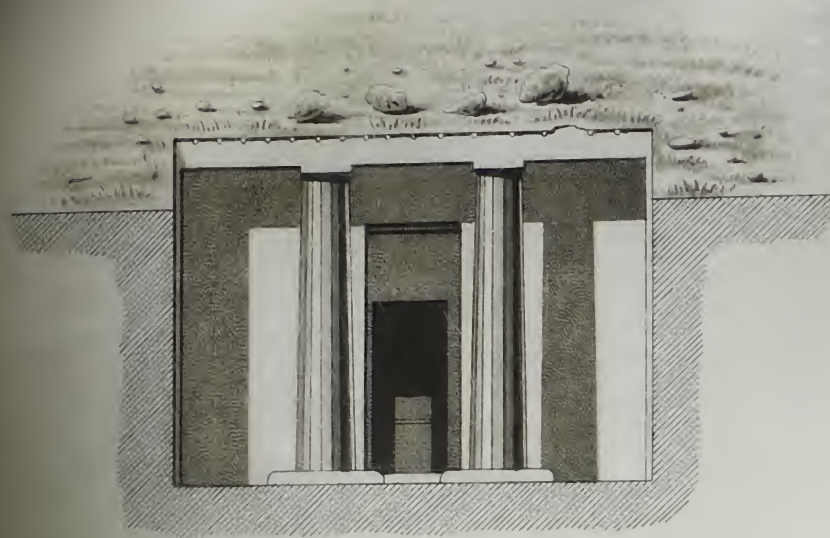


MAIN CHAMBER.

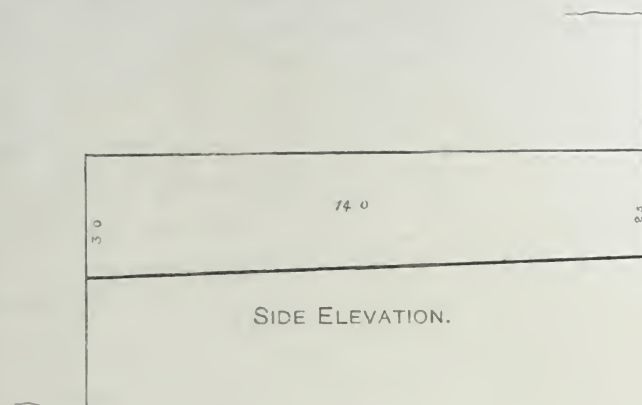
NORTH WALL.



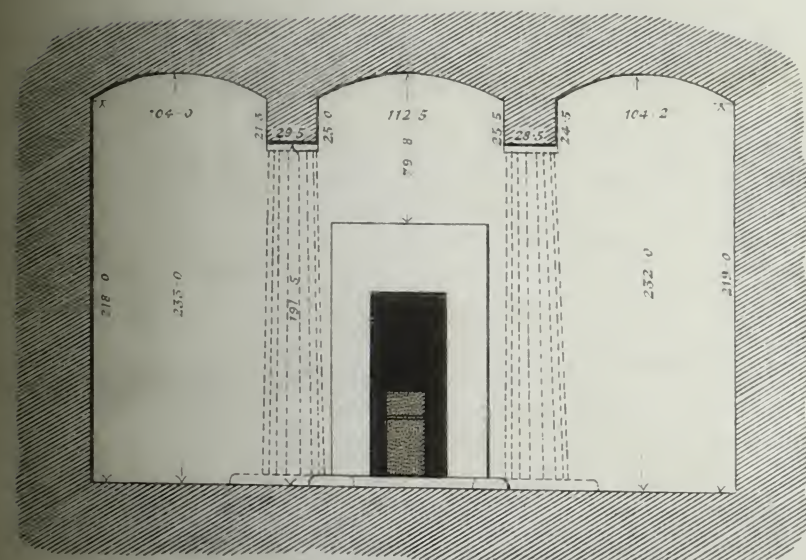
MAIN CHAMBER.
SOUTH WALL (EAST END).



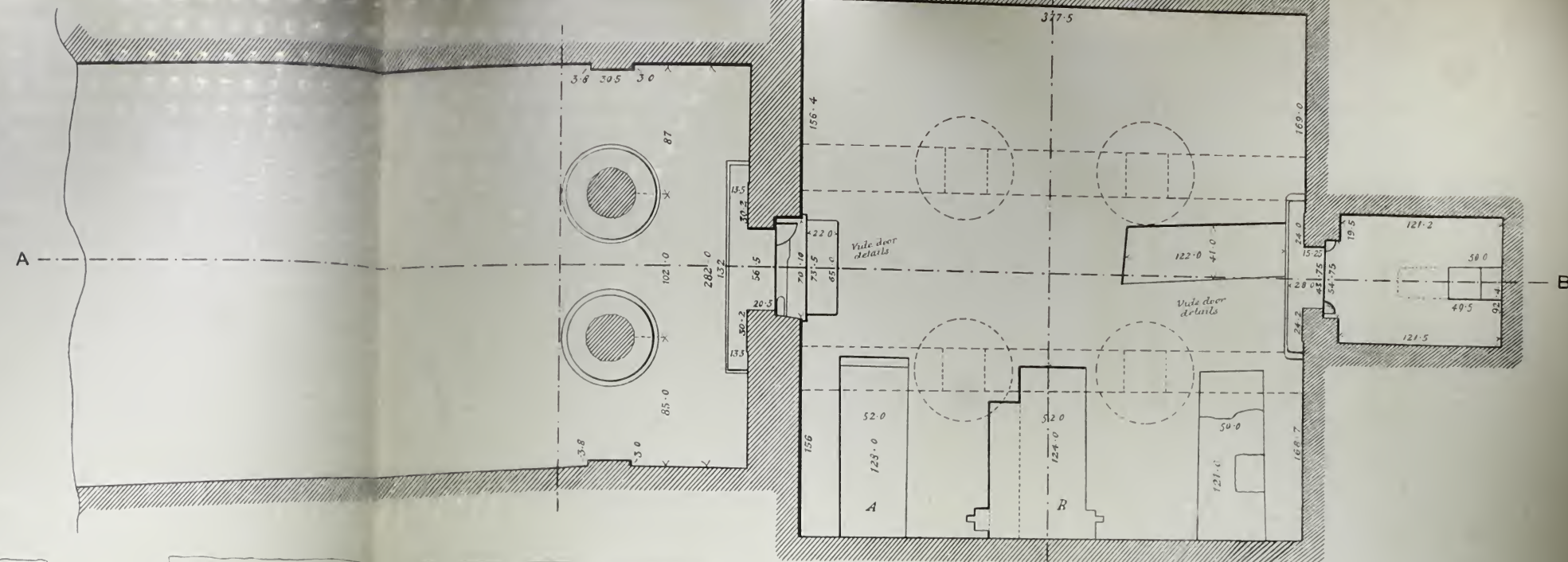
ELEVATION OF PORTICO.



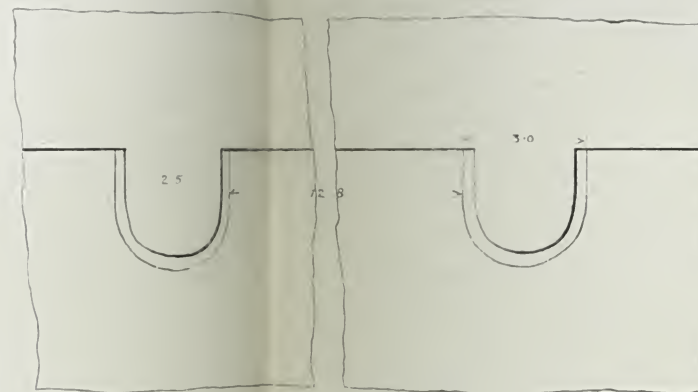
SIDE ELEVATION.



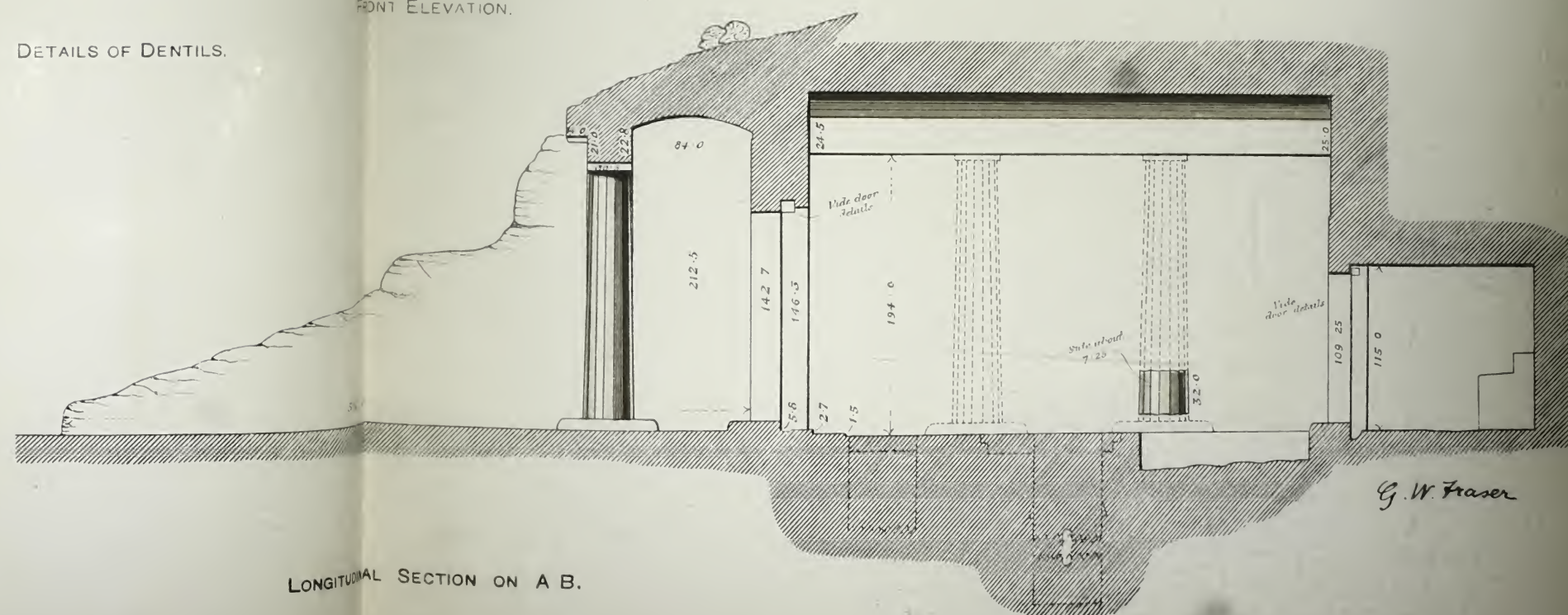
SECTIONAL ELEVATION ON C D.



PLAN



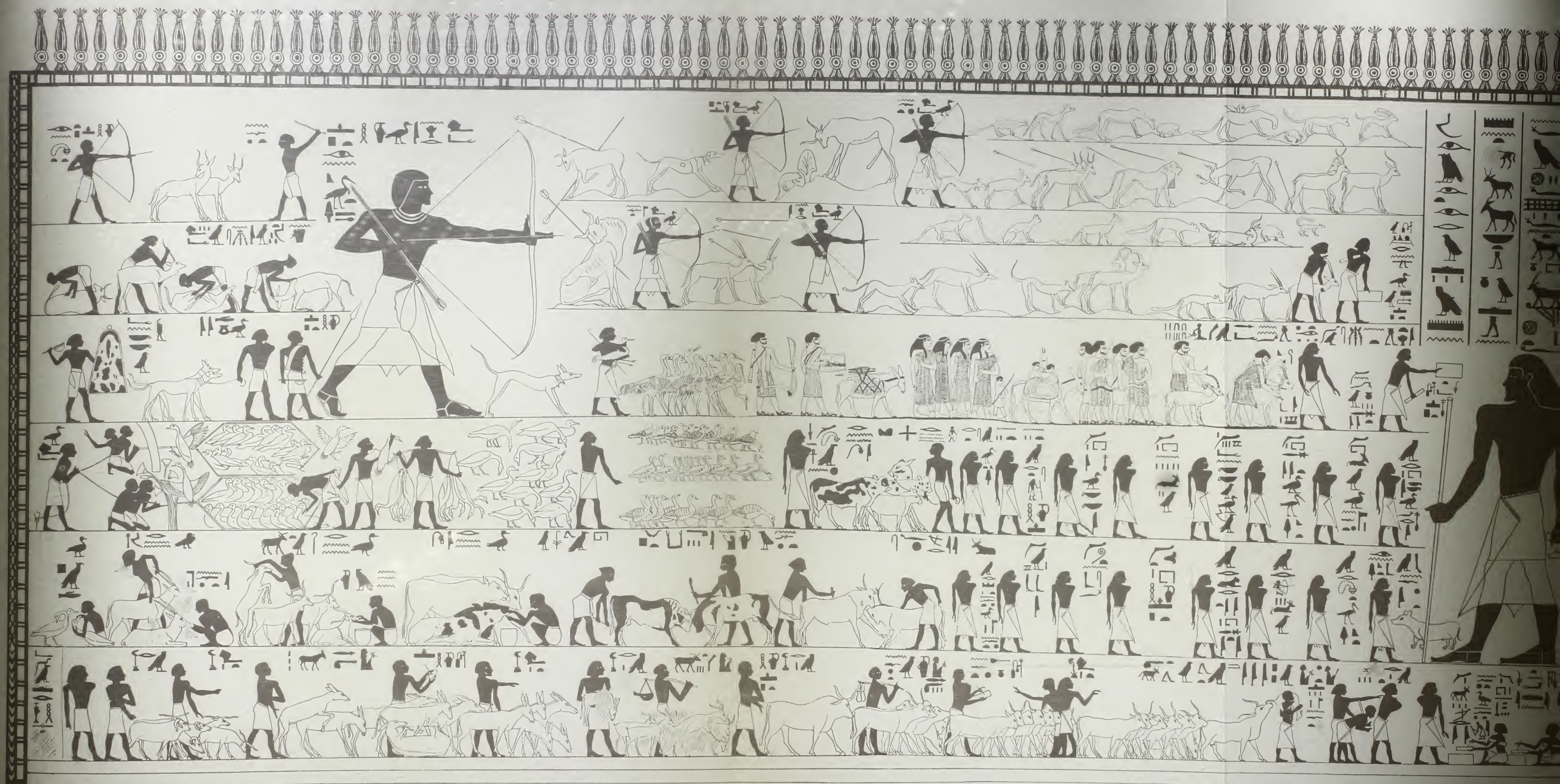
DETAILS OF DENTILS.



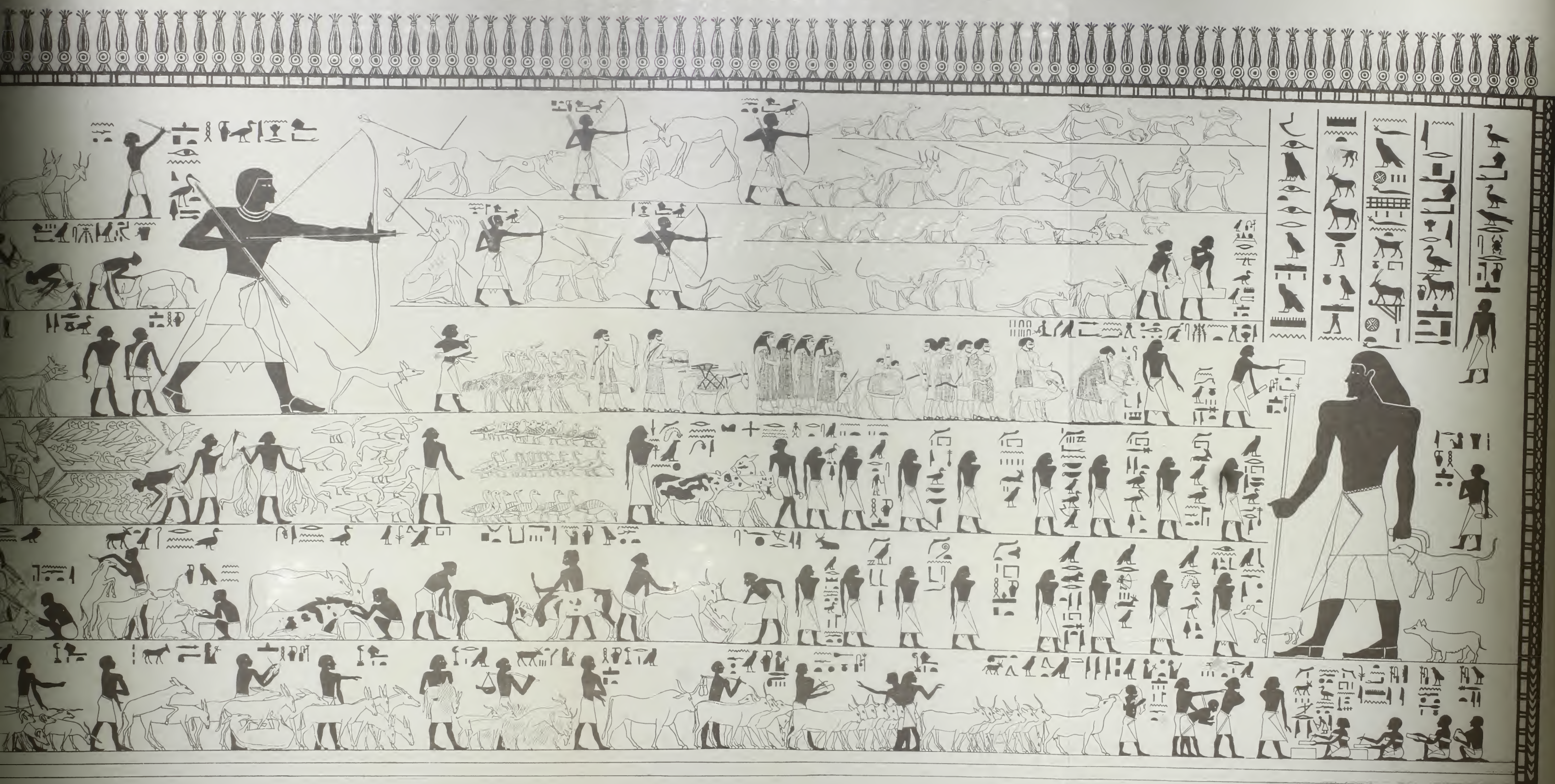
LONGITUDINAL SECTION ON A B.

G. W. Fraser

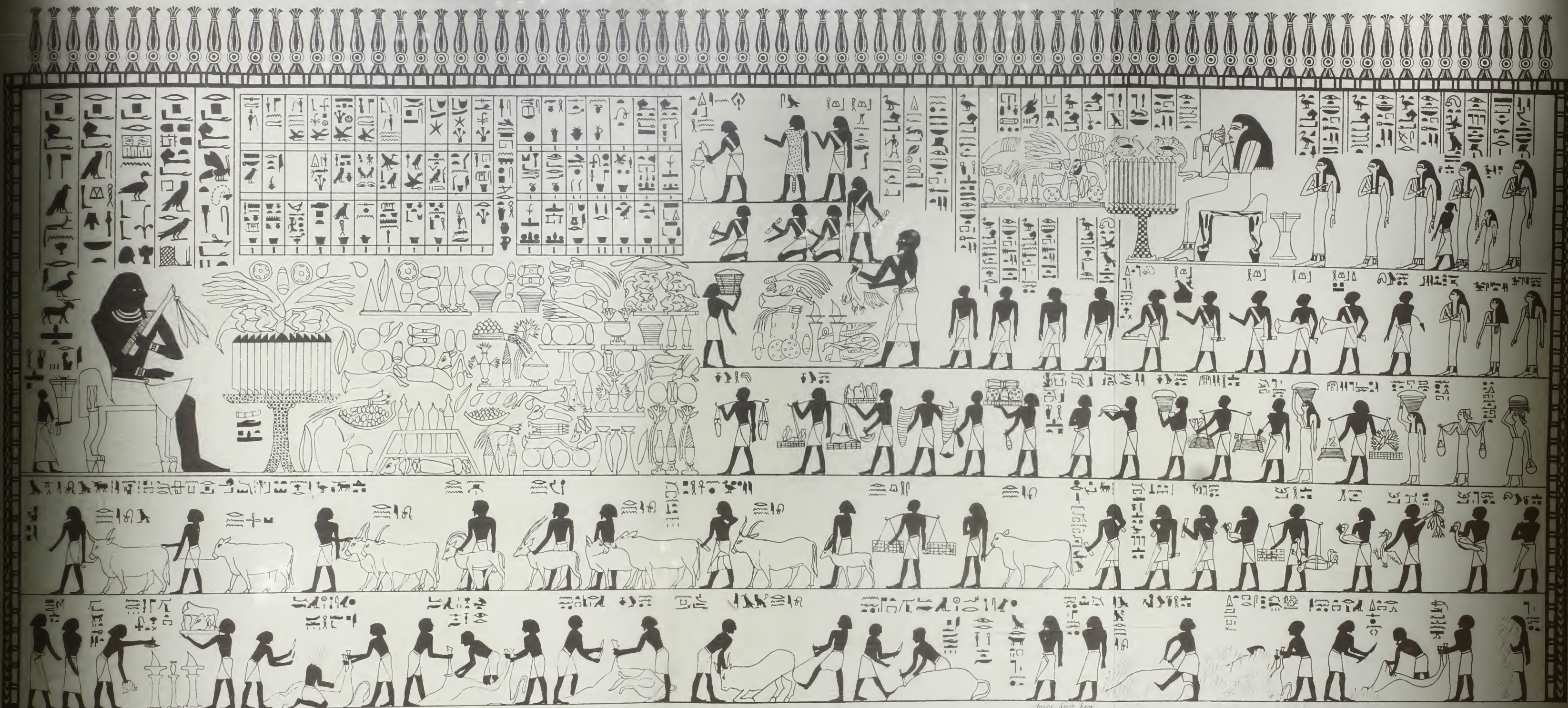




MAIN CHAMBER.
NORTH WALL.



MAIN CHAMBER.
NORTH WALL.



MAIN CHAMBER.
SOUTH WALL.

false door here
(on pl. xxv)



THE PHOTOGRAPHED BY A. M. N. N. N.

VIEW OF THE SOUTHERN GROUP OF TOMBS FROM TOMB N° 13

FROM A WATER-COLOUR DRAWING BY PERCY DUGAN

f
DT
57
E323
v2

ARCHÆOLOGICAL SURVEY OF EGYPT

EDITED BY F. L. GRIFFITH, B.A., F.S.A.

BENI HASAN
11/

PART II.

BY

PERCY E. NEWBERRY

WITH APPENDIX, PLANS AND MEASUREMENTS OF THE TOMBS BY

G. WILLOUGHBY FRASER, F.S.A.

WITH THIRTY-NINE PLATES

PUBLISHED UNDER THE AUSPICES OF THE EGYPT EXPLORATION FUND ✓

LONDON

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200/289

332894

The tenants of the tombs to dust decay,
Nescient of self, and all beside are they ;

 Their sundered atoms float about the world,
Like mirage clouds, until the judgment-day.

Omar Khayyâm (Whinfield's translation, 242).






CONTENTS.

	PAGE
EDITOR'S PREFACE	vii
GENERAL NOTICE OF THE TOMBS (continued from Part I., p. 3):—	
5. Decoration	1
6. Biographies :—	
Khnemhotep, the Scribe	5
Family of Baqt I.	5
7. Biographies (continued) :—	
Family of Khnemhotep I.	7
Family of Amenemhat	13
Genealogical Table of the Family of Khnemhotep I.	14
Dated Events	16
8. Geography :—	
The Oryx nome	17
Cities of Egypt outside the Oryx nome	21
Foreign Lands and Tribes	21
9. Religion :—	
Funerary Deities	22
Local Deities	22
Other Deities	23
LIST OF THE TOMBS (Nos. 15-39, with the Inscriptions of Nos. 21, 23, 27, 29, and 33)	
	25
DETAILED DESCRIPTIONS OF THE INSCRIBED TOMBS :—	
Tomb No. 15	41
Tomb No. 17	51
THE GREEK AND COPTIC GRAFFITI	
	63
APPENDIX : Mr. Fraser's Report on the Tombs at Beni Hasan :—	
I. Notes on the Architecture	71
II. Antiquities found in the Excavations	79
Tables of Measurements, Nos. I.-IV.	82
LIST OF PLATES, WITH REFERENCES	
	87

EDITOR'S PREFACE.

THE present volume completes the description of the tombs at Beni Hasan. To this detailed description has been added the report of the Surveyor, Mr. G. Willoughby Fraser, who deals with the plans and measurements of the whole series of tombs and with the objects found in the course of his excavations. The summary accounts contained in the "General Notice" in Part I. are also continued and completed; the sections printed in this volume deal with the decoration of the tombs, with the history of the families concerned, and with the geography and the religion as illustrated in the scenes and inscriptions; the situation of the tombs, their purpose, date, and architecture, having been already discussed in Part I.

It will be observed that in this volume there is a return to the system of transliteration that has been customary in England for about twenty years. The transliteration and spelling of oriental words are always matters of contention, and the system adopted in Part I. gave rise to some complaints: subscribers familiar with the old system were unwilling to abandon it for a new one, which might not, after all, be final. I have therefore, by direction of the Committee of the Egypt Exploration Fund, consulted with several experts in order to adapt the earlier style to modern scientific requirements. On the one hand, an attempt has been made to render it even more intelligible by substituting *kh*, *sh*, and *th* for χ , δ , and θ . On the other hand, the *ā* has been introduced instead of the *ā* to represent the supposed ξ *āin* sound of —, since all travellers in Egypt can comprehend the meaning of the new symbol. The semi-vowel *y* has also been substituted for long *ī*, as being nearer to the true value of the *qq*, and *z* for the somewhat enigmatical *ʿ*.

The Egyptian alphabet appears to have been purely consonantal, at least such is our opinion, but our readers might find a difficulty in making for themselves a pronounceable word out of groups of consonants like *htp*, *Usrtsn*, and so on. The conventional pronunciation of the words (their real pronunciation being unknown) has therefore been indicated by inserting the letter *e* where necessary; the three "breathings" (if we may name them so) have been vocalized with *a*, marked as *a*, *á*, *á* (, , ) to distinguish these troublesome consonants. The chick  is no longer a *w* but *u*, and the pronunciation of the  *y* as a vowel, in such names as Khety, will present no difficulty to the English reader.

F. L. GRIFFITH:

(*Superintendent of the Archæological Survey.*)

BRITISH MUSEUM,
December 6th, 1893.

THE TOMBS AT BENI HASAN.

PART II.

GENERAL NOTICE OF THE TOMBS

(continued from Part I, p. 3).

It was pointed out in the first part of the present memoir,¹ that the tombs which are here described, are nearly related to one another in point of time, and, further, that they all belong to the Middle Kingdom period of Egyptian history (*circa* 2800-2500 B.C.). This was a time of great wealth among the nobles, and consequently it is found that the decoration of their tombs is very rich. The architecture, which is extremely simple, has already been described,² but the interior decoration of the tombs yet remains to be noticed.

DECORATION. Sculpture.

§ 5. But little sculptured decoration is found at Beni Hasan. It is confined to the façades, the doorways, the columns, and the shrines. In two tombs (Nos. 2 and 3) dentils representing the ends of wooden roof-beams have been sculptured in the portico. The architraves of the doorway have incised inscriptions in horizontal and vertical lines, which are divided from each other by grooves; the same is the case with the doorway into

the shrine of Tomb No. 3. There are also incised hieroglyphs in the passages into Tombs Nos. 2, 3, and 13. The columns are either fluted (as in Nos. 2, 3, 4, 5, and 32), or sculptured in the form of bundles of lotusbuds (Nos. 15, 17, 18, and 28). In four instances³ the shrine has contained statues of the deceased, which in Nos. 2 and 3 have been painted. In ancient Egyptian tombs it was usual to represent the entrance into the underworld by the jambs and lintel of a doorway, with a stela above it, upon one of the walls. This is technically known as the "false door," and was often represented with great elaboration, but there is never any passage-way through it. At Beni Hasan there are nine instances of false doors in the thirty-nine tombs. In Tomb No. 2 it is painted only, but in all the other cases it is represented in relief, or at least by sculptured lines, and not merely painted, so as to keep up its architectural character. The position of these false doors appears to

¹ *Vide Beni Hasan*, Part I, General Notice, § 3, p. 2.

² *L.c.*, General Notice, § 4, p. 3.

³ Tombs Nos. 2, 3, 9, 30. In Tomb No. 36, on the East wall, are also sculptured three small figures.

have been to a great extent arbitrary; the West, however, was the region of departed souls, and there was evidently a strong preference for the west and south-west. The examples found at Beni Hasan are five¹ in the southern half of the west wall, one in the north half of the same wall,² two near the west end of the south wall,³ and, although the inner end of these tombs is naturally eastwards, there is only one case,⁴ and that probably the earliest in the group, where the false door has been placed there.

Painting.

The painted decoration consists of (a) architectural ornamentation, and (b) scenes painted upon a thin coat of fine-grained plaster. This latter was found necessary owing to the natural limestone being found too absorbent for the purposes of the artist. The pigments, which are red, blue, yellow, green, black, and white, are mostly of mineral origin,⁵ and were probably laid on with a white of egg medium; such, at least, is the opinion of several artists who have visited the place, including Mr. M. W. Blackden, who made many careful copies from the original paintings.

Architectural Decoration.

(a) ARCHITECTURAL DECORATION. Under this heading may be grouped the ceiling-decorations, the friezes, dados, border patterns, columns, and architraves.

In three of the tombs only are the ceilings painted (Nos. 2, 3, and 23). The decoration of No. 3 is the simplest. Here the ceiling is divided by black lines into a series of small red and yellow squares containing quatrefoils, which are black in the red squares and blue

in the yellow. The ceiling decoration of Tomb No. 2 is more elaborate, and is evidently derived from the roof of a dwelling-house. A wooden beam, inscribed with the ordinary prayer for the owner, is represented as running longitudinally down the centre of the ceiling. The space on either side is painted with quatrefoils as before, but in the middle there is a remarkable change of pattern, which is undoubtedly intended to show an opening in the roof, covered with matting of more than one pattern.⁶ The ceiling of Tomb No. 23 is similarly decorated, the only important difference being that the painted wooden beam and the mat-work pattern run transversely across the ceiling instead of longitudinally.

The Friezes vary in the different tombs. In No. 29, the earliest painted tomb in the group, it consists of a single cord or binding pattern, black on white, with a row of coloured rectangles below (see Fig. 1).



FIG. 1.

In Nos. 2, 3, 14, 15, 17, 23, and 29 the *Kheker*⁷ ornament takes the place of the



FIG. 2. KHEKER ORNAMENT FROM TOMB No. 17.



FIG. 3. KHEKER ORNAMENT FROM TOMB No. 2.

binding pattern, with the rectangles as before (see Figs. 2 and 3 for two types). In Tomb

¹ Tombs Nos. 2, 17, 27, 33, 38.

² Tomb No. 14.

³ Tombs Nos. 3 and 22. In the latter there are two opposite each other on the North and South walls.

⁴ Tomb No. 29.

⁵ Vide a paper read before the Royal Institution of Great Britain, March 17, 1893, by Dr. W. J. Russell, F.R.S., and published in the Proceedings of that Society.

⁶ For details see *Beni Hasan*, Part I., Pl. vi., and p. 29.

⁷ The *ⲕ* was named *Kheker* by the Egyptians.

No. 33 the *Khekers* are very small, and a band of rectangles is painted above instead of beneath them.

The Dado, or space beneath the wall-painting, is usually left plain, and the scenes are bordered below by one or more bands of colour. In the shrine of Tomb No. 2, however, the dado was painted pink and then splashed with red, green, and black in order to resemble rose granite. In the main-chamber of Tomb No. 3 the same decoration is used, and vertical lines of hieroglyphs are incised upon it and painted in green. The decoration of the dado of the shrine of the same tomb is very elaborate, and has been fully described in *Beni Hasan*, Part I.¹

In Tombs Nos. 2 and 3 the arched roofs form, upon the east and west walls, extensive curved spaces above the *Kheker* frieze, which is carried horizontally across from spring to spring of the arch. The decorator has filled these spaces with a kind of mat-work pattern in yellow and green. This is not shown in our plates, but can be seen in Lepsius's copy in the *Denkmäler*, Abth. ii., Bl. 126.

The borders at the sides of the scenes are formed by bands of coloured rectangles, beyond which, in Tombs Nos. 2 and 3, there is a peculiar rope pattern and a blue line. Possibly the scenes in the tombs were in imitation of decorated screens hung upon the walls of palaces; the cord pattern suggests looped or linked cords running upon upright poles at the ends of these screens, to keep them stretched, for the loops are drawn out in the upper part and heaped together below, as it were by the weight of the screens to which they are attached. It must be admitted, however, that if this was so, the treatment of it by the artist is decidedly conventional.

Under the heading of architectural decoration should also be noted the colouring of the

doorways, jambs, architraves, columns, &c. The doorways and jambs of Tombs Nos. 2 and 3 are coloured to imitate rose granite, as also are the architraves and columns. In Tomb No. 17, however, the columns, which are carved to represent a bundle of stems and buds of the lotus, are painted in various colours, but all of them purely conventional.²

(b) THE SCENES. The arrangement of the paintings upon the walls is more or less arbitrary; sometimes two or three, sometimes many scenes are grouped upon one wall. They are then usually arranged in horizontal tiers one above the other, but frequently figures larger than the life interrupt this continuity. In grouping the scenes upon the walls a natural principle generally guided the artist when other ideas did not interfere; this was to represent the desert at the top of the wall, the Nile at the bottom, and scenes of agriculture, &c., on the banks of the river between. It is worth noting also that apparently certain walls were reserved for special subjects. Thus, hunting scenes are always painted at the top of the North wall, and the scenes of battle and (with two exceptions) those of wrestling on the East wall. In the earlier tombs (Nos. 27, 29, 33) the East wall was reserved for the religious scenes and lists of offerings. Many of the paintings have been copied from one tomb into another, which may, perhaps, account for this peculiarity. Thus, the scenes on the North wall (west end) and East wall of Tomb No. 17 are undoubtedly copied from the corresponding wall-paintings of Tomb No. 15.

There is no natural or continuous background, and the only attempt at true perspective to be found in the tomb-paintings occurs on the North wall of Tomb No. 3. It is in the scene of men feeding oryxes in the farmyard (see *Beni Hasan*, Part I., Pl. xxvii.). In the

The
Scenes.
ARRANGE-
MENT.

EXECU-
TION.

¹ P. 71, and Pls. xxvi. and xxvii.

² See Pl. x. and p. 55.

foreground is an oryx kneeling, and behind it, in the background, another animal of the same species, which a man is endeavouring to throw on its knees by putting his weight upon its neck and horns. The arms and hips of the man are correctly drawn, and the form of his back and chest is rendered without any exaggeration. In all cases the figures are drawn in outline, and filled in with the necessary local colour without any attempt at producing the effect of sculpture by finer toning or shading. In drawing the human figure the artists of Beni Hasan followed the usual Egyptian custom. The head is in profile with a full-face eye and placed upon a full-face bust. The trunk, however, is seen from a three-quarter point of view, while the legs are drawn in profile. In no case do we find the head drawn from the front, except in the conventionalized hieroglyph *Q her*. Some parts of the South wall of Tomb No. 2 have been marked out with squares, as if to regulate the designs mathematically, but traces of this practice are few and show but little accuracy.¹ The artist has here also made little sketch studies of the persons that he was portraying, apparently in order to obtain a more satisfactory portrait.² Generally, however, he first drew the outlines of the figures in pale red, without any set-out lines to guide him, and then went over them again in some darker or black paint, correcting any little mistakes that he might have made. In most of the paintings in the tombs at Beni Hasan the technical skill displayed by the artists is not great; the paintings in Tomb No. 17 are exceedingly coarse, and the same is the case with those on the North wall of Tomb No. 2. Those on the South wall and in the shrine of the latter tomb, however, are very carefully drawn; and the wrestlers painted on the East wall of

Tomb No. 15 should be especially noted, for nowhere in all Egypt do we find the human figure more naturalistically treated. In the rendering of birds, fish, and animals they attained greater perfection than in the rendering of the human figure, so that there is little difficulty in identifying the species represented. The natural features of the country, however, are very conventionally drawn: water, for instance, is always represented by a series of zig-zag lines, and the desert land by a narrow space with wavy outline, coloured pink, and dotted with red and black spots.

The subjects represented in the different Subjects. tombs are essentially the same. They are usually taken from the private and everyday life of the people, and are consequently those amid which the dead man had passed his days. He is either at home among his possessions, or hunting in the desert or marshes, and his military expeditions are indicated by combats of soldiers and attacks upon the enemy's forts.

At home we see him with his wife and family, and surrounded by his household and other servants. In Tombs Nos. 2 and 3 portraits of the various members of the households of the two owners are given, with their names in painted hieroglyphs. Often the great man is depicted accompanied by his pet dogs, or baboons, and sometimes (in the earlier tombs of the group) by his favourite buffoons, or dwarfs. At other times he is portrayed whilst inspecting the produce of his farms, or whilst superintending the gathering of taxes. Agricultural scenes, indeed, are very numerous. Men are shown ploughing the soil, sowing or harvesting the grain, or storing it in huge granaries, whilst others are tending herds of oxen, asses, and gazelles, or flocks of geese, cranes, and other domesticated birds. Several paintings also show the cultivation of the garden, orchard, and vineyard, and the various processes of wine-making.

¹ An instance is shown on Pl. x. of Part I.




² *Vide Beni Hasan*, Part I., Pl. x., and Pl. xvii., bottom row, fifth figure from the right.

The arts and trades come in for their due share of illustration. Painters and sculptors are represented at work. Men are depicted preparing flax by boiling and beating it, whilst others are spinning and weaving. Potters are shown preparing clay, turning the wheel, and fabricating pots. Goldsmiths are weighing out and working gold. Artificers are shown manufacturing flint knives, and bows and arrows, whilst others are making sandals, rope, mats, and baskets. Carpenters are portrayed at work, making chests and various kinds of household furniture, whilst others are building boats. Nor are the amusements of the people forgotten, there being numerous paintings in which men are shown playing at draughts, mora, thimble-ring, and other games of skill and chance. Gymnastics are also represented by groups of wrestlers, dancers, and acrobats. In most of the tombs are sporting scenes, showing the owner accompanied by his followers hunting the wild animals of the desert. The game is always pursued on foot, for the horse and camel were unknown in Egypt at the time these paintings were executed. We also see the nobles in papyrus canoes upon the marshes, fowling with throw-sticks; at other times spearing fish with harpoons, or seated behind screens of reeds catching wild-fowl in the clap-nets. Their serfs are depicted fishing with the rod and line, or hauling drag-nets ashore filled with shoals of fish.


Military expeditions, as before stated, are indicated by combats of soldiers and attacks upon the enemy's fortresses. The arms are bow and arrow, sling, spear, club, and battle-axe. A shield was also used, and a dagger carried in the belt. Against the forts they wield a kind of battering-ram, and shield themselves with the testudo. In several instances light-skinned men are represented among the native soldiers of the army.

Purely funerary scenes are not numerous.

We see, however, the offerings to the deceased, the procession of the statue, and magnificently decorated boats conveying the coffined mummy on the river to visit the sacred shrines of Osiris at Abydos in Upper Egypt, and at Busiris in the Delta.

§ 6. (a) KHNEHOTEP, the Scribe. The inscriptions in Tomb No. 13 throw but little light upon the history of its owner, the Royal Scribe,  Khnemhotep. Upon the lintel of the entrance doorway,¹ we read that he was the son of  Neteruhotep, and his mother's name .

Sat-tekh (?) is recorded on the right-hand jamb. From his civil titles we gather that he was a "royal scribe," and superintendent of the property of the king in the district. He was also "Regulator of the rotation of priestly orders in the temple of Pakht," and "Manager of the divine offerings in the temples of the gods of this city," i.e., probably Khnem and Heqt of Herur. His descriptive titles tell us that "his position was put forward while he was yet a child,"² and further, that he "did not lie still upon those things that he inherited"³—perhaps an indication of an ambitious spirit. As to his personal character, we are told that "he loved his lord (the king) truly,"⁴ that he loved, and was beloved by, his fellow-citizens,⁵ "longsuffering in the midst of the nobles,"⁶ and "untainted by robbery."⁷

(b) BAQT. The earliest of the Great Family Chiefs of the Oryx Nome recorded at Beni Hasan was  Baqt I. For him Tomb Baqt I.

¹ *Vide Beni Hasan, Part I, Pl. xli. and pp. 76-77.*

² *L.c., Part I, Pl. xli., right-hand door-post, line 2, and cp. p. 77.*

³ *L.c., the same line and page.*

⁴ *L.c., the same line and page.*


⁵ *L.c., left-hand doorpost, line 1, and p. 76.*


⁶ *L.c., line 2.*

⁷ *L.c., line 1.*

BIOGRA-
PHIES.
Khnem-
hotep
the
Scribe.

Family
of
Baqt I.
Baqt I.

No. 29¹ was excavated and decorated, but the inscriptions in it are few, and throw no light whatever upon his ancestry, or even upon his parentage. He is nowhere stated to be an hereditary prince, but bore the usual titles of *Ha*-prince, "Confidential friend of the king," "Royal acquaintance;" and the legal titles of "Chief of the city of Nekheb," "Chamberlain,"² and "He who belongs to the city of Nekhen." In an inscription on the South wall of his tomb he is described as "pleasing the heart of all people," and is stated to have made "monuments of eternity in the temple of Horus, Smiter of the Rekhyt."³ He married a "priestess of gold (?) of Hathor," named  Tahutiqa,⁴ and by her had a son, described as "the eldest son of his body,"⁵ who inherited his father's titles and the principedom of the Oryx nome.

BAQT II. For this son, named  Baqt II., Tomb No. 33 was excavated. His descriptive titles tell us that he "loved his lord of very truth," that he was "beloved by his lord every day," and "satisfied the desire of the King within the South."⁶ He is further described as the "pillar of the South," and is said to have made "monuments of eternity in the house of Khnem." Nothing is recorded of his family or descendants. It is probable, however, that he was the father (or at least a near relation) of Remushenta, the owner of Tomb No. 27.⁷ The two tombs are very similar in design, and the paintings, where they are preserved, bear a close resemblance to one another in style. The inscriptions also show that the titles

borne by both men were similar, and the line of hieroglyphs immediately below the frieze upon the South wall of each tomb is nearly sign for sign the same.

That the Remushenta of Tomb No. 27 was the father of Baqt III., buried in Tomb No. 15,¹ there can be little doubt. Baqt III. is stated in his own tomb to be the son of Remushen (*sic*) by Hoteperfu. His titles correspond with those of his presumed father, Remushenta, but he seems to have been granted more territory, since he is described as the "Great Chief of the Oryx nome to its full extent."² His wife's name is not recorded, but one of his children, a daughter named Hathor-nefer-heputa, is mentioned in an inscription on the North wall of his tomb.³ He also had a son named Khety.⁴

This son likewise inherited his father's ^{REMU-}_{SHENTA.} principedom and titles, and for him a magnificent tomb (No. 17)⁵ was hewn in the rock, a few yards from that of his parent. He is described as "Captain of the host in all difficult places," and was apparently "Administrator of the Eastern Desert." He is further described as a great fisher and fowler, and is said to have been beloved of Sekhet, "the mistress of hunting." He married a woman "worthy before Hathor, Lady of Neferus," called Khnemhotep,⁶ by whom he had a son. This child is stated to have been his heir, and to have excavated his tomb, but the inscription leaves us in doubt as to his name, for Khety, which occurs at the end of the text,⁷ may be the name either of the father or of the son. Can it be that the unnamed son here is Amenemhat of Tomb

¹ *Vide* Pls. xxvii.-xxxii. of this volume, and p. 32.

² *am-is*, "He who is in the chamber."

³ *Vide* Pl. xxxii. and p. 36.

⁴ *Vide* Pl. xxix. and p. 32.

⁵ *Vide* Pl. xxxvi. and p. 38.

⁶ *Vide* Pls. xxix. and xxxvi., and p. 39.

⁷ *Vide* Pl. xxvi. and cp. p. 30.

¹ *Vide* Pls. ii.-viii. a, and pp. 41-50.

² *Vide* Pl. v. and p. 43.

³ *Vide* Pl. iv. and p. 47.

⁴ *Vide* Pl. xiv. and p. 57.

⁵ *Vide* Pls. ix.-xix., and pp. 51-62.

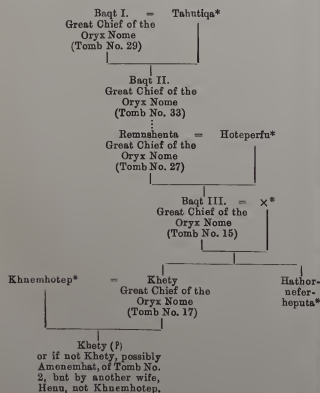
⁶ *Vide* Pls. xiv. and xvi., and pp. 58 and 60.

⁷ *Vide* Pl. xviii. and p. 62.

No. 2, and that the unnamed father in Tomb No. 2 is our Khety? This question probably can never now be answered satisfactorily; all would be in favour of a reply in the affirmative, if the name of Amenemhat's mother (Henu) did not differ from that of Khety's wife (Khnemhotep).

Since the families of Amenemhat and Khnemhotep (to be discussed below) supplied princes of the nome from the time of Amenemhat I. at the beginning of the XIIth Dynasty, and we have shown on architectural and other grounds¹ that their tombs are later than those of the family of Baqt, we must place the latter in the XIth Dynasty. The style of the tomb of Khnemhotep I. is similar to that of Baqt I., so that probably the series is continuous, and we may put Khety at the end of the XIth Dynasty, and his ancestors here named may reach back a century or more amongst the royal Antefs and Mentuhoteps of Thebes.

GENEALOGICAL TABLE OF THE FAMILY OF BAQT I.



¹ Vide *Beni Hasan*, Part I, General Notice, § 3.

§ 7. (a) **KHNEMHOTEP I.** In the Great Family of Khnemhotep I. Inscription published in Part I. of the present memoir we read of the King Amenemhat I., the first monarch of the XIIth Dynasty, traversing Egypt in order that he might restore law and order in the country, which hints at the re-settlement of internal feuds in consequence of a change of dynasty. The inscription first of all tells us that he came in order to abolish wrong, "gloriously appearing even as the god Tum himself."² The special object of this royal progress was to define the boundaries of the territorial divisions and make a "Doomsday Book" of their extent, "that he might set right that which he had found ruined and restore that which one city had taken from its sister city, that he might cause one city to know its boundary with another city, establishing their landmarks as heaven; reckoning their waters according to that which was in the writings, apportioning according to that which was in antiquity, of the greatness of his love of right."³

It was on this occasion that the grandfather of Khnemhotep II., whom we have to treat as the founder of the princely family of Khnemhotep, was raised by the King to the position of an hereditary prince and created Administrator of the Eastern Desert in the city of Menat-Khufu. He was afterwards advanced to the principedom of the Oryx nome. Khnemhotep II. refers to these facts as well known, but did not consider it necessary to name the important personage whose grandson he himself was. Was not this the celebrated founder of his family, and were not his name and deeds recorded in his own tomb hard by? Unfortunately the hand of time has been at work, and the record had well-nigh perished when, in the course of our minute search

² Vide *Beni Hasan*, Part I, Pl. xxv., lines 36-46, and p. 59.

³ *L.c.*, lines 39-46.

over the walls of many tombs, we found at length a biographical text, written in the first person, and corresponding to the above account in every detail as sign after sign was faithfully identified. At first hardly anything was visible, but the finely coloured details of the picture-characters enabled us to restore the greater part, even where the outlines of the signs had been entirely destroyed. The record alluded to is painted upon the South-west wall of the main chamber of Tomb No. 14, and consists of eight horizontal lines of hieroglyphs. So much of the text as could be discerned has already been published,¹ and the following is a translation of that as far as it can be deciphered.

(1) The hereditary prince, the royal chancellor, the royal friend, the *Ama*, the Great Chief of the Oryx Nome, Chamberlain, judge, &c., who has propitiated the cycle of gods in Herur. . . .

(2) . . . Stately in departing, who was ushered into the royal audience chamber between two high officers . . . the truly known to the King, the prince, Khnemhotep, possessing the reward of worth.

O ye who live upon the earth, who love life, who hate

(3) death, who desire the King's regard, say ye: "A thousand loaves of bread, jugs of beer, oxen and fowl to the prince Khnemhotepa, justified."

I came forth from my city, I went out to my territory, never did I wrong any person. . . .

(4) . . . The sovereign, life, wealth, health to him, the King


(5) . . . Schotep-ab-Ra, son of Ra, Amenemhat I., who lives for ever, appointed me. . . . I embarked (?) with his majesty upon (?) a fleet of twenty ships built of acacia wood. . . .

(6) . . . Negroes . . . Asiatics . . . (an expedition?) . . .



(7) . . . His majesty made me prince in the town of Menat-Khufu, my method was excellent in the heart of his majesty . . . thus I did benefit my city, I made excellent my territory. I organized it, making

(8) its great men into officers, its lesser men into servants, disciplining its young men . . .

¹ *Vide Beni-Hasan*, Part I., Pl. xlv.

In the Great Inscription is contained the whole history of the installation of this first  Khnemhotep. The King, we read, "placed him in the position of an hereditary prince and administrator of the Eastern desert in the town of Menat-Khufu, establishing for him the southern landmark [and] making firm the northern one like heaven; and divided for him the great river down its middle, apportioning its eastern half to the nome of the 'Rock of Horus' reaching to the Eastern desert.'" Such was his first principedom; it was here that he "made excellent" his province, and that his "method was excellent in the heart of the King."

The same text records that he was afterwards made one of those "favoured by the royal hand," and created Great Chief of the Oryx nome.²

The name of Khnemhotep I.'s father is not recorded, but in an inscription on the North wall of his tomb his mother's name is given as  Baqt.³ This name, and still more his own, indicates that Khnemhotep I. was a native of the district with which we are dealing, but what his position may have been before Amenemhat I. brought him forward we cannot say. His wife, named  Sat-ap, was "an hereditary princess,"⁴ and she is also described as "mistress of all women" and "wife of a *haq*-prince."⁵ The last title is, of course, due to her marriage with Khnemhotep I., but the first was a title in her own right, and may, perhaps, indicate that she was an heiress of a noble family. By her,

² *Vide Beni Hasan*, Part I., Pl. xxv., lines 24-46, and p. 58.


³ *L.c.*, Part I., Pl. xxv., lines 46-53, and p. 59.

⁴ *L.c.*, Pl. xlv.


⁵ *L.c.*, Part I., Pl. xlv.

Khnemhotep I. had issue two children, a son and a daughter.

NEKHT.

The name of the former was  Nekht, and he succeeded his father in the principedom of Menat-Khufu "by the great favour of the King Usertsen I."¹ "He appointed his son, his eldest, Nekht, justified," runs the inscription, "to the principedom, namely, his inheritance in the town of Menat-Khufu, by the command of the majesty of the King Usertsen I." In his tomb (No. 21) he is further entitled "Administrator of the Eastern desert."² He appears to have died childless. The principedom of the Oryx nome, however, did not devolve upon Nekht, or if so, only for a short period, as we find the Great Chiefdom of the nome in the hands of another noble family as early as the eighteenth year of Usertsen I. (see below, on the family of Amenemhat),³ and we have no evidence of its having been afterwards restored to the Khnemhotep family.

BAQT.

Khnemhotep I.'s daughter, Baqt,⁴ named after her maternal grandmother, married an hereditary prince named  Nehera, "the son of Sebekankh."⁵ This Nehera was *haq*-prince of a neighbouring district called the "New Towns," which are mentioned in some tombs at Sheikh Said, not far distant.⁶ He was also *Mat* of the King of Upper Egypt and *Amt* of the King of Lower Egypt (probably meaning the *Alpha* and *Omega* to the King'), qualified by the phrase, "for his office of town-governor," which seems to imply that he was ruler of the royal city itself, probably the Het-Sehotep-ab-Ra of

Amenemhat I., mentioned elsewhere, and discussed in the section on Geography.⁷ The marriage is briefly noted: "My mother," says Khnemhotep II., "proceeded to Het-Sehotep-ab-Ra to be wife of the hereditary prince and governor of the New Towns, Nehera."⁸ Of this latter personage's history we know but little. That he was of noble origin is proved by the fact, stated in the Great Inscription, that "he ruled his city when a babe at the time of its circumcision and performed the royal mission with waving plumes of office, as a child at his mother's breast."⁹ The same text also tells us that he made for himself a *Ka*-house in the City of Mernefert (possibly in the neighbourhood of Dér el-Bersheh) in good stone of Anu (limestone), "in order that he might root his name to eternity and make it endure for ever."¹⁰ We shall have more to say about him in the memoir on the tombs of El-Bersheh.

KHNEM-
HOTEP II.

Khnemhotep I.'s eldest son, Nekht, having died without issue, and the direct male line failing, the principedom devolved, through his daughter Baqt, upon her eldest son, who was named after his grandfather.¹¹ It was for this son that Tomb No. 3⁴ was excavated, and to the autobiographical inscription incised beneath the wall-paintings of its main chamber we owe most of our knowledge of this ancient and princely family. He tells us that in excavating this tomb he was only following in the footsteps of his father. "My first honour," he says, "was in establishing for myself a tomb-chapel, for, as the saying goes, a man should imitate the acts of his father."¹² It is also stated that the tomb was made so that

¹ *Vide Beni Hasan*, Part I., Pl. xxv., lines 54-62, and p. 60.

² *Vide Pl. xxii.A.*

³ See p. 13 of the present volume.

⁴ *Vide Beni Hasan*, Part I., Pl. xxv., lines 4 and 74.

⁵ *Vide L.c.*, Part I., Pl. xxv., lines 62-71 and Pl. xxvi., line 189.

⁶ *Vide L.c.*, p. 60, note 2.

⁷ *Vide L.c.*, note 3.

⁸ See p. 21.

⁹ *Vide Beni Hasan*, Part I., Pl. xxv., line 69.

¹⁰ *L.c.*, Pl. xxvi., lines 184-192, and p. 65.

¹¹ *L.c.*, lines 170-184.

¹² *L.c.*, Pl. xxv., lines 14-24.

¹³ *L.c.*, Pls. xxii.-xxviii., and pp. 39-72.

¹⁴ *L.c.*, Pl. xxvi., lines 170-173.

in it might be recorded for ever the occupations of himself, his family, and his entire retinue.¹ Giving a detailed account of his life, he informs us that he was "a noble directly from his birth." His mother, we read, was taken to the royal city or palace of Amenemhat,² named Het-sehotep-ab-ra, to be married to Nehera; and Khnemhotep II. himself also says in another place,³ that he was an adopted child of the King and brought up by him. He inherited his grandfather's principedom in the nineteenth year of the reign of Amenemhat II. The King, he says, "raised me, as son of a *ha*-prince, to inherit the principedom of the father of my mother, of the greatness of his love of right, verily he was the god Tum himself. Placed he me to the position of a *ha*-prince in the year xix, in the town of Menat-Khufu."⁴ The sixth year of the reign of Usertsen II., the latest date found in his tomb,⁵ shows us Khnemhotep still acting as *ha*, and receiving the tribute of the foreigners. As Amenemhat II. reigned at least thirty-five years, this prince must therefore have ruled the city for at least twenty-two years, if there was no co-regency of the kings. Continuing to speak in the first person, he tells us of his good deeds. "I arose," he says, "and made the city rich, and stores of all things accumulated in it. I made to flourish the name of my father; I established the chapels of his *Kas*, I conducted my statues to the temple, and I offered them their offerings. I appointed a *Ka*-servant (to attend to the sacrifices at the tomb), and endowed him with lands and serfs. I decreed the funerary offerings at every feast of the necropolis," and then he enumerates all the festival days on which offerings

were to be given.⁶ He concludes the paragraph by a curse levelled at those who may disobey his commands. "Moreover," he says, "if any *Ka*-servant or any person disarranges these feasts, may he cease to exist and may his son cease to exist upon his seat."⁷

As to his character, he insists upon the piety of his actions to his fathers, and his care in restoring the inscriptions letter for letter.⁸

The royal favours shown to him by the King were very numerous. "Great was my praise in the palace," he remarks, "more than any courtier. He promoted me from amongst his nobles so that I attained a place in front of those who had been in front of me (*i.e.* over the heads of his seniors). Never before was a servant so honoured by his master."⁹ But, as Khnemhotep II. naively adds, "he knew the carefulness of my speech and the moderation of my character" (to paraphrase slightly). He concludes with pride: "Thus I was a trusty servant of the King; my praise was before his nobles and my favour in the sight of the courtiers."¹⁰ Among his civil titles may be enumerated "*ha*-prince in the great house,"¹¹ "chief of all princes,"¹² and in one place we read that he was *mat* of the King of Upper Egypt and *amt* of the King of Lower Egypt "for his office of town-governor."¹³ These latter titles, it will be remembered, were held by his father Nehera, and would seem to imply that he was not merely governor of his own city of Menat-Khufu, but of the royal city itself.

The public works undertaken by him are enumerated in somewhat general terms in the last twenty-nine lines of the Great Inscription,¹⁴ but the text is very carelessly written,

¹ *Vide Beni Hasan*, Part I., Pl. xxv., lines 4-13.

² *L.c.*, lines 62-71.

³ *L.c.*, Pl. xxxii.

⁴ *L.c.*, Pl. xxv., lines 72-79.

⁵ *L.c.*, Pl. xxxviii., fig. 2.

⁶ *Vide Beni Hasan*, Part I., Pl. xxv., lines 82-96.

⁷ *L.c.*, lines 97-99. ⁸ *L.c.*, Pl. xxvi., lines 161-169.

⁹ *L.c.*, lines 100-112.

¹⁰ *L.c.*, lines 113-120.

¹¹ *L.c.*, Pl. xxxiii.


¹² *L.c.*, Pl. xxxv.



¹³ *L.c.*, Pl. xxxv.


¹⁴ *L.c.*, Pl. xxxiii.

and the exact meaning of many of the words unknown. The reader is, therefore, referred to the inscription itself, or to the translation of it printed on pages 65-66 of Part I. of this memoir.

Khnemhotep was a great hunter, and renowned for his skill in fishing. On the north wall of his tomb he is represented accompanied by his sons, hunting wild animals in the desert,¹ and among his "descriptive titles" we read that he was "great in fish, rich in wild-fowl, and loving the goddess of the chase."² Above the entrance to his shrine we see him seated behind a clump of reeds and holding in his hand a cord which is attached to a clap-net.³ "Hidden by the screen," runs the inscription descriptive of the scene, "he closes the great clap-net." Again, in the right-hand side of the shrine doorway there is a picture of the great hunter in a canoe upon the water spearing fish with a kind of bident harpoon.⁴ The inscription above reads appropriately, "canoeing in the papyrus beds, the pools of wild-fowl, the marshes and the streams, by Khnemhotep, the chief canoeer in the papyrus beds and pools of wild-fowl, capturing birds and fish; spearing with the bident he transfixes thirty fish (?); how delightful is the day of hunting the hippopotamus!" Upon the corresponding portion of the east wall of his tomb Khnemhotep is depicted fowling with the throw-stick and accompanied by his family.⁵

Several facts relating to the private history of this great prince can be gleaned from the inscriptions. The date of his marriage, however, is not recorded, though the inscriptions have much to tell us of his married life and family. He married a princess  Khety,⁶ and had a servant-concubine

 Zat,⁷ who is described in the tomb of her son by the more honourable title *nebt per*, "Lady of a house."⁸ Khety was the daughter of a certain (unnamed) *ha*-prince and governor of the Jackal nome, by his wife  Thent.⁹ Among her titles may be noted *ha*-princess, royal acquaintance, and priestess of Hathor and of Pakht. In Tomb No. 23 she is further described as an hereditary princess, one whom her husband loved, and mistress of her house and people.¹⁰ She was, no doubt, buried in the same tomb as her husband. By her Khnemhotep had issue seven children, four sons and three daughters.

The eldest son  Nekht inherited, NEKHT II. through his mother Khety and by favour of Usertsen II., his maternal grandfather's titles together with the principedom of the Jackal nome.¹¹ To him also was given the inheritance of Kha-Ra(?),¹² and by Usertsen II. he was made the "leader of the southern land."¹³ On his installation into his maternal grandfather's inheritance the limits of the province were re-established by the King, just as those of his paternal grandfather's nome had been fixed by Amenemhat I. The landmarks, it is stated, were set up "upon the meadows of the low-lying ground," and amounted in all to fifteen.¹⁴ The northern one was the boundary to the nome of Oxyrhynchus; the southern one the boundary to the Oryx nome.¹⁵ The Jackal nome, how-

⁷ *Vide Beni Hasan*, Part I., Pl. xxv. ⁸ *L.c.*, p. 7.

⁹ *Vide L.c.*, Pl. xxv., and cp. lines 123-125 of the Great Inscription, Pl. xxv.

¹⁰ *Vide Pl. xxiv.* of the present volume.

¹¹ *Vide Beni Hasan*, Part I., Pl. xxvi., lines 121-150.

¹² *L.c.*, Pl. xxv. The import of this is obscure.


¹³ This title occurs again in the quarries of Hetnub (Blackden and Fraser, *Hieratic Graffiti at Hetnub*, Nos. x., xi.).

¹⁴ *Beni Hasan*, Part I., Pl. xxvi., lines 139-143.



¹⁵ *L.c.*, line 144, and cp. lines 49 and 50 of the same text.





ever, did not embrace the land on the eastern side of the valley, for the inscription tells us that the great river-valley was "divided down its middle, its western half being given to the Jackal nome, reaching as far as the western hills."¹

Khne-
mhotep III

The second son (or perhaps a twin brother of Nekht),² named  Khnemhotep III., inherited his father's principedom of Menat-Khufu,³ and, at his father's request, was created by Usersten II. a confidential friend of the King and Superintendent of the frontier,⁴ an office of considerable importance in the Southern Country. As such, he probably collected the tribute from foreign nations, and he is described as "abounding in tribute of the King."⁵ As speaker and councillor he was unrivalled. He was the "unique mouth whose speech extinguisheth the speech of other mouths."⁶ His tomb cannot be identified.

OTHER
CHILDREN
OF
Khne-
mhotep II.

Two other sons are mentioned in the inscription as having been born of Khnemhotep's first wife Khety. Their portraits and names ( Nehera, and  Neternekht) are given on the south wall of the main chamber of their father's tomb.⁷

The daughters, named  Baqt,  Thent, and  Meres, were priestesses of Hathor and of Pakht, and one of them, probably the eldest, was given the principedom of a city named , which was apparently within the family possessions.¹

¹ Vide Beni Hasan, Part I, Pl. xxvi., lines 144-146.

² He is called *Ky ur* "the other eldest." *L.c.*, line 150.

³ *L.c.*, Pl. xxxii.

⁴ *L.c.*, Pl. xxvi., lines 150-160.





⁵ *L.c.*, Pl. xxvi., lines 153-4. ⁶ *L.c.*, lines 154-159.

⁷ Tomb No. 3, vide Beni Hasan, Part I, Pl. xxxv.





⁸ *L.c.* Pl. xxxv.

⁹ This town is mentioned in an inscription at Siut (Griffith, *Siut*, Tomb III., line 16, Pl. xi.), and was the northern limit of the army of the South from Elephantine to that place. The name cannot be read.

¹ Vide Beni Hasan, Part I, Pl. xxxii.

By his second wife, Zat, Khnemhotep had three children. She was a woman of humble origin, at first merely a  "hand-maiden," who probably occupied much the same position with regard to Khnemhotep that Leah's and Rachel's maidens, Zilpah and Bilhah, did to Jacob.² The youngest of the children of this marriage, named  Khnemhotep,³ must be "the hereditary prince Khnemhotep, born of Zat," who was buried in Tomb No. 4.⁴ Nothing is recorded of the history of the two other children but their names, which were  Nehera (a son) and  Sat-ap (a daughter).⁵

OTHER
RELA-
TIONS OF
Khne-
mhotep II.

Tomb No. 23⁶ appears to have been dedicated by Khnemhotep II. to an ancestor,  Neternekht, who was "an hereditary prince, royal chancellor, Administrator of the Eastern Desert and Superintendent of the priests of Horus, the smiter of the Rekhit." He is represented in a painting on the East wall of his tomb, standing between his mother  Arythotep, a "priestess of Hathor in Aryt," and his wife  Herab, who was "an acquaintance of the King" and priestess of the same goddess. The inscriptions above them show that all three were established in the same nome as Khnemhotep II., but their degree of relationship to him is doubtful. He calls Neternekht his "father," but this is a description applicable perhaps to every ancestor. Khnemhotep II. is also represented here, and behind him his wife and another woman named  "Khety, born of Khu," doubtless some

² Cf. Genesis xxix. 17-35.

³ Vide Beni Hasan, Part I, Pl. xxxv.

⁴ *L.c.*, p. 7.

⁵ *L.c.*, Pl. xxiv.



⁶ Vide Pls. xxiii, and xxiv, and p. 27 of this volume.


relation. There were several smaller figures represented in this interesting wall-painting, but these are almost entirely destroyed, and it is impossible to say whether any of them were children of Khnemhotep. It would appear that the painting in this tomb was executed before those of Tomb No. 3, in which Khnemhotep II. was buried.

The family relationships are shown in a tabular form on the next page.

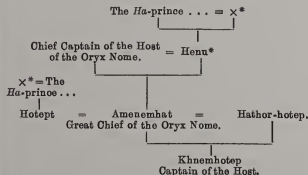
**Family
of Amen-
emhat.**

(b) AMENEMHAT. The tomb of the prince whose history we have now to consider bears on the doorway a date in the forty-third year of the reign of Usertsen I.,¹ and consequently takes us back to the last years of the second king of the XIIth Dynasty. Furthermore, this year is stated to correspond with the twenty-fifth year of Amenemhat's rule in the Oryx nome,² so that the duration of his governorship extended from the eighteenth to the forty-third year of Usertsen I.

Of Amenemhat's family history but very little is recorded. His father's name is unfortunately not given, but a passage in the Biographical Inscription,³ which is incised upon the jambs of the entrance doorway of the tomb, informs us that he was a *ha-prince*, and, by implication, "Treasurer of the King of Lower Egypt," and "Chief Captain of the host of the Oryx nome." Amenemhat's mother, named  Henu,⁴ was a daughter of a *ha-prince*, and consequently of noble descent. His wife, by name  Hotep,⁵ was, like his mother, the daughter of a *ha-prince*, a priestess of Hathor of Neferus, and of Pakht of the Speos-valley; she is further described as "the true royal

acquaintance." There is no record of any children of Hotep, but the "eldest son" of Amenemhat, "born of Hathorhotep," appears twice.⁶ It is difficult to identify Hotep with ; possibly this son was adopted, or Amenemhat may have taken a second wife. Hathorhotep's name is without any titles. Her son was named Khnemhotep, and is described as "Captain of the Host," "confidential friend of the King," and the "true royal acquaintance in the south."⁷

GENEALOGICAL TABLE OF THE FAMILY OF AMENEMHAT.



Several interesting facts regarding the life and character of Amenemhat are given in his Biographical Inscription. We have mentioned above that his tomb is dated in the 43rd year of Usertsen I.; and further, that he began to rule in the Oryx nome in the eighteenth year of the same king's reign. In the last six lines of his autobiography he tells us of his character and conduct as a ruler:—

I was a possessor of favour, abounding in love, a ruler beloved of his city. Moreover, I passed years as governor in the Oryx nome, so that all the works of the King's house came into my hands. Behold, the superintendents of the gangers of the domains of the herdsmen of the Oryx nome gave to me 3000 bulls of their draught stock; I was praised for it in the King's house. At each annual occasion of stock-taking, I rendered all their produce to the palace:

¹ *Vide Beni Hasan*, Part I., Pl. viii., lines 1-4.

² *L.c.*, line 3.

³ *L.c.*, lines 7-8.

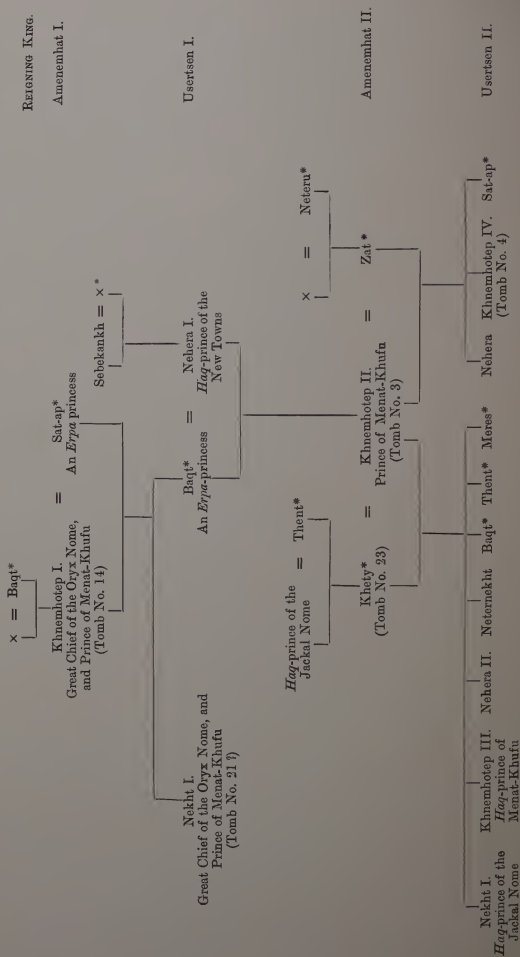
⁴ *Vide L.c.*, Pl. vii., left-hand door-post, line 1; compare also p. 36 of the same volume.

⁵ *Vide L.c.*, Pl. xviii., and p. 36.

⁶ Pl. xvii., where the mother's name is given, and Pl. xix.

⁷ *Vide Beni Hasan*, Part I., Pl. xvii.

GENEALOGICAL TABLE OF THE FAMILY OF KHENMHOTEP I.



REIGNING KING.
Amnemesat I.

Usertsen I.

Amnemesat II.

Usertsen II.

there were no arrears to me in any of his offices. I worked the Oryx nome to its boundary, in numerous visits. Not the daughter of a poor man did I wrong; not a widow did I oppress; not a farmer did I beat; not a herdsman did I drive off. There was not a foreman of five men from whom I took his men from the works. There was not a pauper around me; there was not a hungry man of my time. When there came years of famine, I arose, I ploughed all the fields of the Oryx nome to its southern and to its northern boundary. I made to live its inhabitants, making its provision; so that there was no hungry man in it. I gave to the widow as to her that possessed a husband; I did not favour the elder above the younger in all that I gave. When thereafter great inundations took place, producing wheat and barley, producing all things abundantly, I did not exact the arrears of the farm.¹

A few ideas regarding Amenemhat's personal character can also be gleaned from his descriptive titles. He boasts that he was truthful ("he spake words of truth"),² upright ("free of planning evil")³ and "clear of speaking fraud")⁴ and long-suffering.⁵ Beloved not only of his people,⁶ but also of the officials⁷ and nobles⁸ of the palace. He admitted everyone to audience,⁹ and assisted passing travellers.¹ He encouraged the timid man,² but, as a judge, was unbiassed.³ Speaking the right when he judged between two disputants,⁴ he thus gained reverence among his people.⁵ A courtier of judgment

and tact, "knowing the place of his foot in the house of the King,"⁶ he was "careful of his going among his equals"⁷ and "long-suffering in the midst of the nobles."⁸ Celebrated for his ability in "recognizing the means of accomplishing things,"⁹ he was appealed to in times of difficulty for "finding order in its entanglement."¹ He is also described as "a master in the art of causing writing to speak,"² a great hunter,³ and "superintendent of the pools of sport."⁴

In the Biographical Inscription three expeditions to the South are recorded, in all of which Amenemhat played an important part. The first was to Ethiopia, when he accompanied the King in the capacity of "Chief Captain of the host of the Oryx nome," which he assumed as deputy of his aged father.

"I followed my lord," he tells us, "when he sailed up the river to overthrow his enemies in the four foreign lands."⁵ I sailed up as the son of a prince, the treasurer, chief captain of the host of the Oryx nome, as a man replaces an aged father according to the favours in the King's house and his love in the palace."⁶

He "passed through Ethiopia in sailing

¹ *Vide Beni Hasan*, Part I, Pl. viii., lines 15-21, pp. 26-27.

² *L.c.*, Pl. vii., right-hand doorpost, line 3, p. 23.

³ *L.c.*, same line.

⁴ *L.c.*, Pl. ix., Southern Architrave, Eastern half, p. 28.

⁵ *L.c.*, Pl. xv., Lintel, line 4, p. 29.

⁶ *L.c.*, Pl. vii., right-hand doorpost, line 2, p. 23, and Pl. xv., line 10, p. 29.

⁷ *L.c.*, Pl. xv., line 3, p. 29.

⁸ *L.c.*, Pl. ix., line 7, p. 28.

⁹ *L.c.*, Pl. vii., line 2, p. 23.

¹ *L.c.*, line 2, p. 23.

² *L.c.*, line 2, p. 23.

³ *L.c.*, Pl. xv., line 2, p. 28.

⁴ *L.c.*, Pl. ix., Southern Architrave, Eastern half, p. 28.

⁵ *L.c.*, Pl. xv., line 3, p. 28.

⁶ *Vide Beni Hasan*, Part I, Pl. xv., line 6, p. 29.

⁷ *L.c.*, Pl. xv., line 2, p. 28.

⁸ *L.c.*, Pl. xv., line 7, p. 29.

⁹ *L.c.*, Pl. vii., right-hand doorpost, line 3, p. 23.

¹ *L.c.*, Pl. ix., Southern Architrave, Eastern half, p. 28.

² *L.c.*, Pl. vii., line 4, p. 22.

³ *L.c.*, Pl. vii., right-hand doorpost, line 4, p. 23.



⁴ *L.c.*, Pl. vii., Lintel, line 5, p. 22.

⁵ Probably the Negro lands mentioned in the inscriptions of Una and Herkhut (Vth Dynasty). In Una's inscription we have Amam, Uauat, Arhet, and Meza; in Herkhut's, Sethu appears to take the place of Meza. Their territory must have been situated on the east and west banks of the river from the First Cataract southward (see Maspero, *Rec. de Travaux*, vol. xv., p. 103).

⁶ *Vide Beni Hasan*, Part I, Pl. viii., lines 6-8, p. 25.

Oryx nome";¹ and the thriving condition of the country is clearly stated in the Biographical Inscription in Tomb No. 2, where it is asserted that there was not to be found "a hungry man in it."² An annual tax of three thousand bulls, collected from the draught stock of the herdsmen of the nome,³ also points to the prosperous condition of the district at that early period.

Menat-Khufu.

A number of cities are mentioned in the inscriptions, but perhaps the most interesting is that one which was named  Menat-Khufu, "the nursing-city of Khufu." So far as can be gathered from the inscriptions, this was not the capital of the whole nome, but only of the eastern portion (Tut-Heru). The name "Nursing-city of Khufu," would imply that it was founded at a very early period, for this Khufu is the celebrated second king of the IVth Egyptian Dynasty and the builder of the Great Pyramid at Gizeh. An estate of the same kind, called after Khufu's predecessor,  Menat-Seneferu, "the Nursing-city of Seneferu," is mentioned in a very ancient tomb near Seneferu's pyramid at Mèdûm, not far from Wasta in Middle Egypt.⁴

The name of Menat-Khufu occurs in the Historical Inscription in Tomb No. 14, where Khnemhotep I. is mentioned as having been raised to the *ha*-princedom of the city.⁵ To this title his son Nekht succeeded,⁶ and Khnemhotep II. afterwards inherited the princedom in the nineteenth

year of Amenemhat II.⁷ We then read of him making the city "rich, so that stores of all things accumulated in it."

The only other reference to the city of Menat-Khufu is in a graffito cut upon a rock in the Wady Hammâmât, the great desert road which leads from Coptos to the Red Sea. It takes us back a little earlier than the account of Khnemhotep I., being dated by the cartouche of the fourth Mentuhotep of the XIth Dynasty. It is of considerable interest, and we may be excused for reproducing it from Lepsius' copy (see Fig. 5).

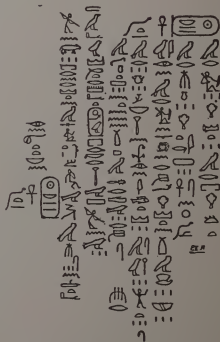


FIG. 5. INSCRIPTION OF SE-ANKH.

"The Captain of the host in the desert, steward of the house in Egypt, superintendent of the . . . on the river, Se-ankh says:—"

"I am captain of the host in this whole land

¹ Part I., Pl. xxv., lines 78-79, and p. 61.

² The text is published in Lepsius' *Denkmäler*, Abth. II., Bl. 149, g. The following transliteration of it may be useful to our readers:—*Mer meshâ her set, mer per her Kent, mer mesmu (?) her âtru, Se-ankh zed: ai ar-nâ mer meshâ en ta pen er zer-ef her set ten, âper em khâû (?) nebu (?) em ta heqt renp neb uâz en gemâ: ar-nâ ânt-es em uzu gâtes em nut ent mu âper . . . em khretsu-â] er zer-es khent er Thâû mehti er Menât-Khufu per k[uâ] er Uaz-ur set-n[â] âpju set-n[â] khesu per-n[â] er set ten em se en renpet xo khretsu LXX em mesu en uâ ar-n[â] metet neb en Neb-tâui-Ra, ânkâ zel.*

¹ Vide *Beni Hasan*, Part I., Pl. viii., lines 14-15, and p. 26.

² *L.c.*, line 20, and p. 27. ³ *L.c.*, line 16, and p. 26.

⁴ The paintings and inscriptions of this tomb have been published by Professor Petrie in his volume on *Mèdûm*, Pl. xix., and cf. p. 39.

⁵ Vide *Beni Hasan*, Part I., Pl. xli., line 7.

⁶ *L.c.*, Pl. xxv., lines 54-57, and p. 60.

(Egypt) upon this mountain, provided with all kinds of implements (?) and with bread and beer and every green herb of the south : I have made its valleys into land-marks, its heights into pools of water, peopling it with my progeny throughout : south to Thaa, north to Menat-Khufu. I have gone forth to the sea (Red Sea). I hunted fowls, I hunted gazelles. I have come out to this mountain as a man of ninety years, [with] seventy children, the issue of one wife. I did everything that was right (?) to the King Neb-taui-Ra (Menthotep IV.) living eternally."

This quaint record gives us a hint of the importance of the town of Menat-Khufu, and as to its situation indicates that it was a boundary of the eastern desert, thus proving that the Nile did not run between it and the hills. It must therefore be looked for on the east bank, or perhaps actually upon the desert edge. Unfortunately, however, our present knowledge is insufficient to enable us to identify the site with any precision. Champollion suggested that it might be the Coptic **Μινυη**, **Μινυη**, the Arabic **المنية** Minyeh,¹ and his identification has been followed by Brugsch² and Dümichen³; while the learned editor of Baedeker's *Upper Egypt* considers that the ancient city was situated immediately east of Minyeh, on the opposite bank of the river.⁴ Long before this, however, Jomard, a member of the scientific staff of Napoleon's expedition, published it as his opinion⁵ that some mounds which formerly stood a short distance to the south of Abu Qerqas, and were known by the name of **المنيا** El-Anbaga,⁶

marked the site of the town of which the tombs of Beni Hasan form the Necropolis. In all probability Menat-Khufu was this town, and Maspero⁷ has adopted Jomard's suggestion. His statement cannot, however, be verified, for the mounds have all disappeared.

To the north of Menat-Khufu and upon **HEBNU** the same side of the river was **Ḥ** **Ḥ** **Ḥ** Hebnu, a town which, according to the inscriptions, was an important religious centre, with a temple dedicated to Horus.⁸ The worship of Horus at this locality is mentioned in inscriptions of various periods⁹ from the time of King Pepy of the VIth Dynasty, and the importance of the city was such that it was the religious centre of the whole Oryx nome from the earliest times. In a tomb at Zauyet el-Maiyitin, in the eastern cliff about four miles south of Minyeh,

sidérable, situées dans la plaine de la rive gauche du Nil, en face des grottes sépulcrales de Beni-Hasan, entre le village de Koum el-Zohary et celui de Menchât-Da'bes. La longueur totale de cet espace depuis Koum-Beny-Diaou, au nord, jusqu'à l'extrémité sud, n'a pas moins de cinq mille mètres. Trois buttes élevées se remarquent dans cet intervalle; le terrain qui les sépare, quoique moins exhaussé, domine encore sur la plaine, et il est recouvert lui-même de décombres et de débris. . . . Aujourd'hui la grande route passe par le milieu de ces ruines, qu'on traverse pendant plus d'une heure, sans rencontrer un seul village. . . . La plus étendue des buttes de ruines est celle du Sud : on y trouve beaucoup de pierres taillées, et des briques cuites, d'une grande dimension. J'ai vu un mur, enfoui bien avant sous les décombres, large d'un mètre et demi; il est bâti très-solidement, et formé avec ces grandes briques. A mesure qu'une colline s'abaisse et que l'inondation atteint jusqu'au sol (ce qui arrive par l'exhaussement croissant du fond du Nil), on y introduit la charrue, on ensemeince, et les ruines disparaissent."


¹ *Proc. S.B.A.*, vol. xiii., p. 504.

² **Ḥ** **Ḥ** **Ḥ** "Horus within Hebnu" is often mentioned at Beni Hasan. *Vide Beni Hasan*, Part I., Pl. vii., et seq.


³ *Vide Lepsius' Denkmäler*, Alth. ii., Bl. 111. *Pap. Bul.*, No. 3, Pl. iv., line 23. Brugsch, *Dict. Géogr.*, p. 490, &c.

there is an inscription which enables us to determine its site. It is the prayer of a "confidential friend of the king," Khnem-hotep, for "a good burial in Hebnu, as a devoted servant of Horus within Hebnu."¹ This shows that the town could not have been far distant, and we may identify it either with the present village of Sawâdeh at the foot of the hill in which the tomb containing the inscription has been cut, or perhaps see the actual remains of it on the edge of the desert half a mile south of the tombs, at Kôm el-Ahmar, where there are important mounds and a fragment of a column of Amenhotep III.



HERUR.

Another town frequently mentioned in the inscriptions at Beni Hasan, and one which it is still possible to locate, is that named  Herur. It contained a famous temple dedicated to Khnem² and another to his consort the goddess Heqt. There can be little doubt that the ancient name still survives in the Arabic *Ḥâr*, a village built upon a high mound four miles to the south-west of the modern Beni Hasan.






SPEOS
ARTEMIS.
DOG.






The Set-valley ()³ in which the goddess Pakht was worshipped, is noticed in two of the tombs, and was probably the

valley behind Beni Hasan, containing the celebrated cave-temple dedicated to Pakht, and called by the Romans the Speos Artemidos.⁴ It is known to the Arabs of the present day by the name of Štāl Anṭar.

Neferus ( ) was also within NEFERUS.


the Oryx province, and was from an early period of considerable local importance. It contained as far back as the VIth Dynasty a temple dedicated to Hathor,⁵ and is mentioned in connection with her worship down to Ptolemaic times.⁶ Maspero supposes⁷ that the modern *Atlidem* اٲلڊم is built upon its ruins, but the only direct evidence that we have of its position is contained in an inscription in a tomb at Kôm el-Ahmar, which indicates that it was to the south of that point. The inscription in question is contained in a single vertical line of hieroglyphs, and is explanatory of a picture of a vessel in full sail going southward.⁸



It reads,      "Sailing southward to the festival of the goddess Hathor, Lady of Neferus." This southward voyage must have started from Kôm el-Ahmar.


Two other localities connected with the AART. &c. worship of Hathor are mentioned in the inscriptions. These are   Aryt,⁹ and    "The island of Bu(?)." Brugsch¹ would identify the former with Alyi of the

¹ The inscription has been published by Lepsius in his *Denkmäler*, Abth. ii., 111, e, and runs:—



² Khnem is often called  "Lord of Herur"

(vide Pl. v.), and his consort   Heqt of Herur" (vide Pl. xv.).

³ In Tomb No. 3, the name is spelt out  with the phonetic determinatives of an animal and a knife, and the ideographic determinative of a hill or valley. Vide *Beni Hasan*, Part I., Pl. xxiv., Southern Architrave.

⁴ *Itin. Anton.*, 167; and cp. Brugsch, *Geogr. Inschr.*, line 224.

⁵ Vide Wilkinson's *Popular Account of the Ancient Egyptians*, vol. i., p. 414.

⁶ Brugsch's *Dict. Géogr.*, p. 340.

⁷ *Proc. S.B.A.*, vol. xiii., pp. 515-517.

⁸ It has been published by Wilkinson in his *Popular Account of the Ancient Egyptians*, vol. i., p. 414.

⁹ Vide *Beni Hasan*, Part I., Pl. xvii., &c.

¹ *L.c.*, p. 85.

² *Dict. Géogr.*, p. 130.

Antonine Itinerary, but Maspero¹ places it farther south. ☐ ☐ ☐ "The island of..."² was also, perhaps, within the Oryx nome, but it is only mentioned twice in the inscriptions. It was connected with the worship of Khnem, who is also called Lord of ☐ ☐ in Tomb No. 14.³ None of these names are found elsewhere, and the reading of some of them is doubtful.

Cities of
Egypt
outside
the Oryx
nome.

It is necessary to add a few notes on the other geographical names that occur in the Beni Hasan inscriptions.

The north of the Oryx nome was bounded by the Jackal or Cynopolite nome;⁴ the south by the Hare or Hermopolite nome.⁵ The northern boundary of the former was the Oxyrhynchite province.⁶

MERNEPERT is known only from the Biographical Inscription of Khnemhotep II.;⁷ it is perhaps to be identified with the modern Dêr el-Bersheh, a small village about fifteen miles south of Beni Hasan. HET-SEHOTEP-AB-RA is likewise mentioned but once in the same inscription.⁸ The name means "the palace (?) of Amenemhat I.," and it may be another name for the Thet-tau, or Het-thet-tau, which is mentioned in the Turin papyrus and elsewhere as the residence of that king. The site of Thet-tau is unknown, but it was probably near the Fayûm. Het-sehotep-ab-ra may, however, be some other royal residence. ☐ ☐ ☐ a name for which no reading has yet been found, is mentioned in

a tomb at Asyût; it was evidently an important city like Menat-khufu, and must have been in Middle Egypt. KHARA¹ is perhaps a place-name, but is altogether doubtful. KERTI (Coptos), the modern Koft, is mentioned once, and is well known.²

Two city-names are commonly found closely associated in the titles (*ari Nekhen* and *her tep Nekheb*) of judicial and other functionaries throughout Egypt, and occur thus in each of the inscribed tombs at Beni Hasan. These are the twin cities of Nekhen and Nekheb, placed opposite each other on the two banks of the Nile, and now represented by the ruins of Kôm el-Ahmâr and El-Kab. Nekheb was the capital of the third nome of Upper Egypt.

The following sacred cities connected with the worship of the funerary gods are found in almost every tomb. UT (god Anubis) may have been one of the oases in the western desert; TATU (god Osiris) Busiris, the capital of the ninth nome of Lower Egypt; and ABTU (god Osiris) Abydos, the capital of the eighth nome of Upper Egypt.

KASH³ (*Beni Hasan*, Part I, Pl. viii., and p. 25), = Ethiopia, is a name frequently found in the inscriptions of the Middle Kingdom and later times. THE FOUR FOREIGN LANDS (*Beni Hasan*, Part I, Pl. viii., and p. 25), reached by a southward voyage, must have been in Ethiopia, and were probably the countries named Amam, Wawat, Arthet and Meza in earlier inscriptions. The remarkable group of foreigners figured in Tomb No. 14⁴ may probably be referred to the LIBYANS, called the Themehu by the ancient Egyptians. AAMU is a well-known designation of the tribes on the north-east of Egypt and of the

Foreign
lands
and
tribes.

¹ *Proc. S.B.A.*, vol. xiii., pp. 520-521.

² *Vide Beni Hasan*, Part I, Pl. vii., and cf. p. 85 of the same volume.

³ *L.c.*, p. 85.

⁴ *L.c.*, Pl. xxv., line 51.

⁵ *L.c.*

⁶ *L.c.*, Pl. xxvi., line 144.

⁷ *L.c.*, line 174.

⁸ *L.c.*, Pl. xxiv., line 66.

⁹ *L.c.*, Pl. xxxiii.

¹ *Vide Beni Hasan*, Part I, Pl. xxxv.

² *L.c.*, Pl. viii.

³ The Biblical כּוּשׁ KUSH.

⁴ *L.c.*, Pls. xlv. and xlvii.


Asiatics. Those figured in the tomb of Khnemhotep II.¹ had perhaps wandered into the desert between the Nile and the Red Sea.


BELL-
GION.



§ 9. On the monuments of the Old and Middle Kingdom representations of divinities very rarely occur, and none are met with in the wall-paintings at Beni Hasan. There is, however, no lack of their names in the inscriptions, and a few interesting figures of them, on a small scale, occur in the hieroglyphs determining their names. Those that are named may be divided into three groups: the funerary deities, the local gods, and other divinities of less defined significance.


Fune-
rary
Deities.


To the first class belongs the great Osiris, *Khent Amentiu*, ruler of the departed spirits in the West, named the Lord of Busiris in the Delta, and of Abydos in Upper Egypt. He was the King of the Underworld and judge of the dead. Next there is Anubis, the embalmer, who is always represented in the form of a jackal. He is described as Lord of Tazeser ("the sacred land"), *tep tw-cf*, "He who is upon his hill," and *am Ut*, "Within the City of embalming," perhaps, as Prof. Maspero has lately suggested,² one of the oases in the western desert. Thirdly, there is Ptah Socaris, entitled Lord of Heaven, and worshipped especially in the necropolis of Memphis. He is generally entitled in other inscriptions *neb shetyt*, "Lord of the sarcophagus." At Beni Hasan the prince Amenemhat is said to be one "worthy before Ptah Socaris," and the Great Chief Baqt is "beloved" of him.


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"Heqt of Herur," is also frequently alluded to in the Beni Hasan inscriptions: Baqt III., Khety, and Khnemhotep I. are all "beloved" of her; and Khety is described as *hesy*, "praised" of Heqt of Herur. Two local forms of the goddess Hathor are also mentioned. One was 




"Hathor, Lady of Neferus," the other 






"Hathor in Arys:" Hotept, the wife of Amenemhat, was a priestess of the first; Henu, Amenemhat's mother, Amenemhat himself, Sat-ap the wife of Khnemhotep I., Baqt III., and Khnemhotep the wife of Khety, are all described as "worthy before" Hathor of Neferus. Khnemhotep I., Baqt III., and Khety are all mentioned as "beloved" of the same goddess. Henu, Amenemhat's mother, and Hotept his wife, are both named as "worthy before" Hathor in Arys. Another local deity to be mentioned here was the leopard-goddess  "Pakht, Lady of the Speos Valley." The lady Hotept is called her "priestess," and Khnemhotep II. her "utub-priest;" the lady Henu, and Khnemhotep II. are both described as "worthy before" Pakht.


Besides Horus of Hebnu, three other









¹ Beni Hasan, Part I., Pls. xxviii, xxx., and xxxi.

² Vide *Journal Asiatique*, IX. Serie, t. i., p. 233-240. *Bibliothèque Egyptologique*, tome ii., p. 421, "Le nom antique de la Grande-Oasis."

forms of the god Horus are alluded to in the inscriptions. These are  "Horus, smiter of men (*rekhyt*),"  "He who is within Shent,"¹ and  "Horus of the two scorpions." The first was probably a local form,² as he is rarely found elsewhere; Mr. Renouf considers him to be the sun-god at dawn in his destructive character.³ The second is possibly connected with sport. He is mentioned once at Beni Hasan: Amenemhat is described as "a noble great of years in the house of *am shent*"⁴ (i.e. a great sportsman?). "Horus of the two scorpions" may possibly be that form of him known at a later period as "Horus of the crocodiles," who is represented as a youthful deity, like the young Hercules, triumphant over dangerous animals. Amenemhat was a priest of this deity.⁵

The ram-headed god, Khnem, is found as god of two localities, of which both the readings and situations are unknown, viz.:— : probably they are local. The goddess Hathor is referred to as  and  "Mistress of" both titles being obscure. Amenemhat is described as a priest of 

Shu, and of his consort  Tefnet.¹

He was also a priest of  "Anubis within the house of Shemsu,"² or "the follower," possibly a local form of the god. Khnemhotep II. was a "priest" (*henneter*)³ of Anubis. It is worth noting that to Khnemhotep II. the sun-god Tum is the type of a just and glorious king, for Amenemhat I. is described in the Great Inscription of Tomb No. 3 as "gloriously appearing even as the god Tum himself."⁴ The god Geb (Seb) is once alluded to,⁵ and Khety and Khnemhotep II. are both mentioned as "beloved of    Sekhet () Mistress of sport."⁶ Amenemhat is entitled  "Regulator of the houses of the divine crown of Lower Egypt (?),"⁷ and  "Associate in the house" of the same goddess.⁸ The meaning and reading of  in these groups is doubtful.

The names of persons mentioned in the inscriptions are often compounded with those of deities. Khnemhotep occurs twenty-four times, Khnemnekht five, Khnememhat three, Khnemseankh twice, and Khnema and Khnemdez (?) once. Heqt occurs once in the compound name Heqt-hotep, Horus in Hor-hotep and Hor-maakheru, Amen in Amenemhat, Ptah in Per-ptah and Ptah-ankh, Sebek in Sho-Sebek and Sebek-ankh. Hathor occurs in Hathor-hotep, Menthu in Menthu-hotep, and Ut-en-Anpu is once mentioned.

¹ Beni Hasan, Part I, Pl. vii.

² *Lc.*, Pl. xvii. This form of Anubis is mentioned in an inscription of the time of Usersten I, published in Mariette's *Abydos*, vol. ii., Pl. 23.

³ *Vide Beni Hasan*, Part I, Pl. xxxv.




⁴ Line 37, and cp. line 75.

⁵ *Lc.*, Pl. xxxv.

⁶ *Vide Pl. xviii.* and p. 62, and *Beni Hasan*, Part I, Pl. xxiv, and p. 45.

⁷ *Lc.*, Pl. xvii.

⁸ *Lc.*, Pl. vii.

¹ *Vide Beni Hasan*, Part I, p. 22, footnote 1, and p. Mariette's *Monuments Diverses*, p. 96; Lanzoni's *Dizionario di Mitologia Egizia*, vol. iv., Tav. ccxvi. and ccxviii.,  which may be the same. An unpublished inscription at El-Bersheh gives the reading of  for  in the title *mer shent*. *Am shent* may be an expression for the "holder of the rope" in the fowling scenes, or for the holder of the tiller-rope in a boat.

² Baqt I. is described as "making monuments of eternity in the temple of Horus Smiter of the Rekhyt." *Vide Pl. xxii.* and p. 39.

³ *Proc. S.B.A.*, vol. xii., pp. 460-1.

⁴ *Vide Beni Hasan*, Part I, Pl. vii. and p. 22.

⁵ *Lc.*, Pl. vii. and pp. 22.

⁶ *Lc.*, Pl. vii. and p. 85.

⁷ *Lc.*, Pl. xiii.

⁸ *Lc.*, p. 85.

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Asiatics. Those figured in the tomb of Khnemhotep II.¹ had perhaps wandered into the desert between the Nile and the Red Sea.

RELIGION.


§ 9. On the monuments of the Old and Middle Kingdom representations of divinities very rarely occur, and none are met with in the wall-paintings at Beni Hasan. There is, however, no lack of their names in the inscriptions, and a few interesting figures of them, on a small scale, occur in the hieroglyphs determining their names. Those that are named may be divided into three groups: the funerary deities, the local gods, and other divinities of less defined significance.



Funerary Deities.








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


¹ Beni Hasan, Part I., Pls. xxviii., xxx., and xxxi.





² *Vide Journal Asiatique*, IX. Serie, t. i., p. 232-240. *Bibliothèque Egyptologique*, tome ii., p. 421, "Le non antique de la Grande-Oasis."




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


   "Khnem, Lord of Herur," is frequently mentioned. Amenemhat was "superintendent of the priests" of this god. Baqt I., Baqt III., and Khety are all described as "beloved" of the same deity, and Baqt III. as "worthy before" him. The consort of Khnem of Herur,    

"Heqt of Herur," is also frequently alluded to in the Beni Hasan inscriptions: Baqt III., Khety, and Khnemhotep I. are all "beloved" of her; and Khety is described as *hesy*, "praised" of Heqt of Herur. Two local forms of the goddess Hathor are also mentioned. One was     "Hathor,






Lady of Neferus," the other     "Hathor in Aryt." Hotept, the wife of Amenemhat, was a priestess of the first; Henu, Amenemhat's mother, Amenemhat himself, Sat-ap the wife of Khnemhotep I., Baqt III., and Khnemhotep the wife of Khety, are all described as "worthy before" Hathor of Neferus. Khnemhotep I., Baqt III., and Khety are all mentioned as "beloved" of the same goddess. Henu, Amenemhat's mother, and Hotept his wife, are both named as "worthy before" Hathor in Aryt. Another local deity to be mentioned here was the leopard-

goddess    "Pakht, Lady of the Speos Valley." The lady Hotept is called her "priestess," and Khnemhotep II. her "uteb-priest;" the lady Henu, and Khnemhotep II. are both described as "worthy before" Pakht.




Besides Horus of Hebnu, three other

forms of the god Horus are alluded to in the inscriptions. These are  "Horus, smiter of men (*rekhyt*),"  "He who is within Shent,"¹ and  "Horus of the two scorpions." The first was probably a local form,² as he is rarely found elsewhere; Mr. Renouf considers him to be the sun-god at dawn in his destructive character.³ The second is possibly connected with sport. He is mentioned once at Beni Hasan: Amenemhat is described as "a noble great of years in the house of *am shent*"⁴ (i.e. a great sportsman?). "Horus of the two scorpions" may possibly be that form of him known at a later period as "Horus of the crocodiles," who is represented as a youthful deity, like the young Hercules, triumphant over dangerous animals. Amenemhat was a priest of this deity.⁵

Other Deities.

The ram-headed god, Khnem, is found as god of two localities, of which both the readings and situations are unknown, viz.:— : probably they are local. The goddess Hathor is referred to as  and  "Mistress of" both titles being obscure. Amenemhat is described as a priest of .

¹ *Vide Beni Hasan*, Part I, p. 22, footnote 1, and cp. Mariette's *Monuments Divers*, p. 96; Lanzone's *Dizionario di Mitologia Egizia*, vol. iv., Tav. ccxvi. and ccxvii.

 which may be the same. An unpublished inscription at El-Bersheh gives the reading of  for  in the title *mer shent*. *Am shent* may be an expression for the "holder of the rope" in the fowling scenes, or for the holder of the tiller-rope in a boat.

² Baqt I. is described as "making monuments of eternity in the temple of Horus Smiter of the Rekhyt." *Vide* Pl. xxii. and p. 39.

³ *Proc. S.B.A.*, vol. xii., pp. 460-1.

⁴ *Vide Beni Hasan*, Part I, Pl. vii. and p. 22.


⁵ *L.c.*, Pl. vii. and pp. 22.







⁶ *L.c.*, Pl. vii. and p. 85.

⁷ *L.c.*, Pl. xiii.

⁸ *L.c.*, p. 85.

⁹ *L.c.*, p. 85.

Shu, and of his consort  Tefnet.¹

He was also a priest of  "Anubis within the house of Shemsu,"² or "the follower," possibly a local form of the god. Khnemhotep II. was a "priest" (*hen neter*)³ of Anubis. It is worth noting that to Khnemhotep II. the sun-god Tum is the type of a just and glorious king, for Amenemhat I. is described in the Great Inscription of Tomb No. 3 as "gloriously appearing even as the god Tum himself."⁴ The god Geb (Seb) is once alluded to,⁵ and Khety and Khnemhotep II. are both mentioned as "beloved of  Sekhet () Mistress of sport."⁶ Amenemhat is entitled  "Regulator of the houses of the divine crown of Lower Egypt (?),"⁷ and  "Associate in the house" of the same goddess.⁸ The meaning and reading of  in these groups is doubtful.

The names of persons mentioned in the inscriptions are often compounded with those of deities. Khnemhotep occurs twenty-four times, Khnemnekht five, Khnememhat three, Khnemseankh twice, and Khnemaa and Khnemdez (?) once. Heqt occurs once in the compound name Heqt-hotep, Horus in Hor-hotep and Hor-maakheru, Amen in Amenemhat, Ptah in Per-ptah and Ptah-ankh, Sebek in She-Sebek and Sebek-ankh. Hathor occurs in Hathor-hotep, Menthu in Menthu-hotep, and Ut-en-Anpu is once mentioned.

¹ *Beni Hasan*, Part I, Pl. vii.

² *L.c.*, Pl. xvii. This form of Anubis is mentioned in an inscription of the time of Uesertsen I., published in Mariette's *Abydos*, vol. ii., Pl. 23.

³ *Vide Beni Hasan*, Part I, Pl. xxxv.

⁴ Line 37, and cp. line 75.

⁵ *L.c.*, Pl. xxxv.

⁶ *Vide* Pl. xviii. and p. 62, and *Beni Hasan*, Part I,

Pl. xxvii. and p. 45.

⁷ *L.c.*, Pl. xvii.

⁸ *L.c.*, Pl. vii.

LIST OF
THE TOMBS AT BENI HASAN.

(Nos. 15-39.)

See SKETCH SURVEY, *Beni Hasan*, Part I, Pl. ii.

TOMB No. 15.

Tomb of Baqt [III.] (*vide* detailed description, p. 41).

TOMB No. 16.

Apparently finished, but with no paintings or inscriptions. Architecturally of the same type as No. 15, but smaller and with seven mummy-pits.

TOMB No. 17.

Tomb of Khety (*vide* detailed description, p. 51).

TOMB No. 18.

Unfinished (see Pls. xx. and xxi.). The floor of the front part of the main chamber is not excavated to the full depth. The façade of the tomb is cut in the side of the cliff, and in this is hewn a plain doorway without architectural features. The plan of the main chamber (*vide* Pl. xxi.) is complicated by an extension on the south side commencing at eight feet ten inches from the south-west corner. The eastern end is divided transversely by three rows of columns supporting plain architraves; and another architrave, supported by a similar column, continues the original line of the South wall as far as the first of the three transverse architraves. Five of the columns on the north-east (*viz.*, Nos. 1-3, and 5, 6) are now destroyed, but the remaining ones (*viz.*, Nos. 4, and 7-10), which are all unfinished, still exist. The bases were apparently intended to be circular and similar to those of the columns in the tomb of Khety (No. 17). There are three mummy-pits. No paintings or inscriptions. The unsymmetrical plan of the tomb is due to the fact that the engineers were cramped for space, owing to a small tomb (No. 19) having already been excavated on the south side (*vide* Sketch Survey, *Beni Hasan*, Part I, Pl. ii., Nos. 18 and 19).



TOMB No. 19.






Unfinished. A small rectangular chamber, with low "cambered" ceiling and small unfinished shrine in the south wall. Three mummy-pits. No paintings or inscriptions.

TOMB No. 20.

Unfinished. In plan a small rectangular chamber. Two mummy-pits.

TOMB No. 21.

TOMB OF THE  "GREAT CHIEF OF THE QRYX NOME,"
 NEKHTA.

- Period. XIIth Dynasty. (The owner, Nekhta, is assumed to be identical with Nekht, the uncle of Khnembotep II, see *Beni Hasan*, Part I, General Notice, § 3, for the date.)
- Situation. Southern Group. (See *Beni Hasan*, Part I, Pl. ii. No. 21.)
- Name.  Nekhta.
- Titles.  *hâ*, "Ha-prince."
 *her tep aa n Mahez*, "Great Chief of the Qryx nome."
 *mer set âbtet*, "Administrator of the Eastern Desert."
 *hâ em Menât-Khufu*, "Ha-prince of the town of Menât-Khufu." See *Beni Hasan*, Part I, p. 60, l. 56.]

Parentage and Family.

On the parentage and family of Nekhta see General Notice, § 7, p. 9.

Architecture.


Architecturally this tomb (Pl. xxii.) appears to be of the same type as No. 15 (see p. 45), but smaller, and with only two mummy-pits; the columns are destroyed.

Inscriptions and Paintings.

Remains of an unfinished painting are to be seen on the lower part of the middle of the South wall. As the explanatory inscription informs us, the scene represents: *maa kat sekhet â[n] hâ*.....[*Nekhta*], "the watching of the work of the fields by the Ha-prince.....[Nekhta]" (Pl. xxii.a).

It is curious to note that the inscription which records his name, over the large standing figure of Nekhta, has no beginning.

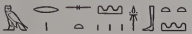

 should probably have been painted in above the single line.

On the West wall, to the left of the doorway, there has been scrawled in red paint on the rough surface of the stone,  *kher heb Nekhta*, "the lector Nekhta."

TOMB No. 22.


Unfinished. A rectangular chamber: two false doors, with "palm-branch" or corvette cornice at the top, are sculptured opposite each other in the middle of the North wall and South wall respectively. They still retain traces of colour, showing that they were originally painted.

TOMB No. 23.

TOMB OF THE  "ADMINISTRATOR OF THE EASTERN DESERT,"
 NETERNEKHT.


Period. XIIth Dynasty.


Situation. Southern Group. (See *Beni Hasan*, Pt. I., Pl. ii. No. 23.)


Name.  Neternekht.


Titles.  *erpá*, "Erpa-prince."

 *há*, "Ha-prince."

 *sáhu báti*, "Sahu of the King of Lower Egypt."

 *semu uáti*, "Confidential friend of the King."

 *mer set ábtot*, "Administrator of the Eastern Desert."

 *mer hen neter en Horu he rekhyt*, "Superintendent of the priests of Horus, Smiter of the Rekhyt."


Parentage,
&c.

Father: Name unknown.

Mother:  Arythotep, a  *hen neter Het-heru em Áryt*,
 "Priestess of Hathor in Aryt," and  *nebt per*, "Mistress of the house."

Wife:  Her-ab, a  *hen neter Het-heru em Áryt em sut-[s] nebt*, "Priestess of Hathor in Aryt in all [her] places." She was also a  *nebt per*, "Mistress of the house," and a  *rekht seten*, "Royal acquaintance."

The following persons are also represented in this tomb:—

(1)  Khnemhotep, son of Nehera, born of Baqt [Khnemhotep II.],
 who claims to have made the tomb for his ancestor.

Scenes and
Inscriptions
(cont.)

mađ *kheru* neb *amakh*, "Seeing all the good contributions brought to him from his towns (and) his fields of the Oryx nome, by the *erpa*-prince, the *ha*-prince, *sahu* of the King of Lower Egypt, the confidential friend of the King, superintendent of the priests of Horus, Smiter of the Rekhyt, making the inspection alone (i.e. without the aid of a royal scribe), administrator of the Eastern Desert, the *ha*-prince, Neternekt, justified, possessing the reward of worth."

- (2) *Met-ef mert-ef hen neter Het-heru em Áryt nebt per Árythetep*, "His mother, whom he loves, the priestess of Hathor in Arys, the lady of the house, Aryshtetep."
 (3) *Hent-ef mert-ef ent set ab-ef rekht seten hen neter Het-heru em Áryt em sut[-es] nebt nebt per Her-ab mađ kheru*, "His wife, whom he loves of the place of his heart, familiar friend of the King, priestess of Hathor in Arys in all [her] places, the lady of the house, Her-ab, justified."

Behind these figures, in the upper part of the wall, are tables with sacred oils, &c. The lower part is destroyed.

To the right of the figures at the top are shown various offerings, and at the base is a small painted figure of the *mer per Per-Ptah sa Nekhta*, "the steward Per-Ptah's son Nekhta." The rest of the scene is destroyed.

In the middle of the wall are the remains of a seated figure of Khnemhotep [II.], with an inscription of seven vertical lines of hieroglyphs above him, reading:—

Há mer hen neter mer set ábtet Nehera sa Khnemhotep áir en Baqt mađ-kheru nebt amakh áir-ef en áir-ef mery-ef há mer hen neter.....[Neternekt?] áir en *Árythetep mađ[-f]-kheru*, "The *ha*-prince, the superintendent of the priests, the administrator of the Eastern Desert, Nehera's son Khnemhotep, born of Baqt, justified, possessing the reward of worth; he made [this] for his ancestor, whom he loves, the *ha*-prince, the superintendent of the priests.....[Neternekt?] born of Aryshtetep, justified."

In front of Khnemhotep is a table of offerings, above which is a name list of twenty of them. The scene below is destroyed. On the right-hand side of the wall are painted two figures of women, one of whom sits before an altar, whilst the other stands behind her. Above the seated figure are given her name and titles in four vertical lines of hieroglyphs:—

Ertet-pát há[tef] merer[-f] ha-es, hent per-es, hent meryt-es sat há nebt per Khety árt en Thent mađ[-f]-kheru, "The *erpa*-princess, the *ha*-princess, whom her husband loves, mistress of her house, mistress of her serfs, the daughter of a *ha*-prince, the lady of a house, Khety, born of Thent, justified."

Above the standing figure is an inscription in three vertical lines of hieroglyphs, reading:—

Amakh kher Anir neb Tetu nebt per Khety árt en Khu mađ-kheru nebt[-f] amakh, "Devoted towards Osiris, Lord of Tatu, the lady of the house, Khety, born of Khu, justified, possessing the reward of worth."

In front of Khety, "born of Thent," is an altar, upon which are numerous offerings, and above, to the left-hand side, is given a name list of twenty-two of them. The blank space to the left was probably occupied by offerings.

TOMB No. 24.

Unfinished (see Pl. xxiii., where it is shown in plan and elevation on the right of the entrance to Tomb No. 23). Apparently a small chamber with slightly arched ceiling. The entrance and back wall are much damaged. Immediately outside the entrance is a mummy-pit (see Mr. Fraser's Appendix, p. 80).

TOMB No. 25.

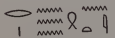
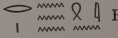











Unfinished. A small square chamber with three mummy-pits.

TOMB No. 26.

Unfinished (see Pl. xxxvii.). A small square chamber with slightly "cambered" ceiling. Two mummy-pits.

TOMB No. 27.

TOMB OF THE  "GREAT CHIEF OF THE ORYX NOME,"
 REMUSHENTA.

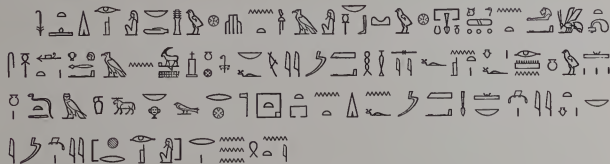
Period.	XIth Dynasty (?). (See <i>Beni Hasan</i> , Pt. I., General Notice, § 3.)
Situation.	Southern Group. (See <i>Beni Hasan</i> , Pt. I., Pl. ii. No. 27.)
Name.	 Remushenta (variant:  Remushen[t]a).
Titles.	<p> <i>há</i>, "ha-prince."</p> <p> <i>sáhu báti</i>, "Sahu of the King of Lower Egypt."</p> <p> <i>semér uáti</i>, "Confidential friend of the King."</p> <p> <i>rek̄h seten</i>, "Royal acquaintance."</p> <p> <i>her tēp áa en Makez</i>, "Great Chief of the Oryx nome."</p> <p> <i>ám-ás</i>, "He who is in the chamber." (Legal title.)</p> <p> <i>ári Nekhen</i>, "He who belongs to the city of Nekhen." (Legal title.)</p> <p> <i>her tēp Nekheb</i>, "Chief of the city of Nekheb." (Legal title.)</p>
Religion.	No representation of any divinity occurs in the tomb. Prayers are addressed as usual to the two chief funereal gods, Osiris and Anubis. The only other deity mentioned in the inscriptions is the local one:    "Khnem, Lord of Herur."
Architecture.	The façade of the tomb (see Pl. xxvi.) is cut in the side of the cliff, and in this is hewn a plain doorway without architectural features. In plan the main chamber is nearly square, with the ceiling slightly "cambered." On the south half of the West wall is carved a false door, which is unfinished and much mutilated. There are six mummy-pits.

Paintings.

The frieze consists of the usual kheker ornament and coloured rectangles.

Scenes and Inscriptions.

EAST WALL. Immediately below the frieze is a line of painted hieroglyphs, too much mutilated to be traced, reading \Rightarrow :—



<i>Tâ hetep seten</i> May the King give an offering	<i>As-âr neb Tefu</i> [and] Osiris, Lord of Tatu,	<i>Khent âmentiu</i> Khent Amentiu,	<i>neb Aftu</i> Lord of Abydos,
<i>perkheru</i> offerings	<i>ent hâ</i> to the ha-prince,	<i>sâhu bâti</i> sahu of the King of Lower Egypt,	<i>semer wâti</i> confidential friend of the King,
<i>hêr tef âa en Mahez</i> Great Chief of the Oryx nome,	<i>ânû gemâ</i> pillar of the South,	<i>mery neb-ef maâ</i> beloved of his lord truly,	<i>hesy-ef en set âb-ef</i> his favourite of the place of his heart,
<i>âr menu nu zet</i> making monuments of eternity	<i>em het neter ent Khnem neb Herur</i> in the temple of Khnem, Lord of Herur,	<i>tâ-nef maâ-kheru neb</i> who gives to him all justification,	
<i>fuyt âb neb</i> all widening of the heart (i.e. joy),	<i>âmakhî [kher As-âr] Re-mu-shentâ</i> the worthy before Osiris, Remushenta.		

On the left-hand side of the wall is painted a large standing figure of Remushenta clad in a leopard's skin (?). In the centre was apparently painted a list of offerings, on the right-hand side of which was a large standing figure of Remushenta seated upon a chair: below him sits a dog. The general scheme of the paintings in this wall was probably similar to that of the East wall of Tomb No. 29 (see Pl. xxx).

SOUTH WALL. Immediately below the frieze is a line of painted hieroglyphs, too much mutilated to be traced, reading \Leftarrow :—




The beginning of the inscription probably gave the *Tâ hetep seten Anpu* formula. Among the titles are :—*hesy-ef maâ em kheru heru ent râ neb*, "whom he praises truly in that which belongs to the day of every day" (i.e. "from day to day"), and *mery nut-ef*, "beloved of his townsmen."

All that can now be distinguished of the paintings are, in the south-east corner, a large standing figure of Remushenta, and behind him servants (?) and two dwarfs, similar to those in Pl. xvi.


















TOMB No. 28.

Uninscribed. Architecturally of the same type as Tomb No. 15, but smaller, and with two columns remaining. Eight mummy-pits. Apparently converted by the Copts into a church; fragments of Coptic plaster remain on the walls and floor.

TOMB No. 29.

TOMB OF THE  "GREAT CHIEF OF THE ORYX NOME,"

 BAQT [L].

Period.	XIth Dynasty (?). (See <i>Beni Hasan</i> , Pt. I., General Notice, § 3.)
Situation.	Southern Group. (See Sketch Survey, <i>Beni Hasan</i> , Pt. I., Pl. ii., No. 29.)
Name.	 BAQT (variants:  and  Baqta).
Titles.	<p> <i>hâ</i>, "Ha-prince."</p> <p> <i>sâhu bâti</i>, "<i>Sahu</i> of the King of Lower Egypt."</p> <p> <i>semer uâti</i>, "Confidential friend of the King."</p> <p> <i>rek̄h seten</i>, "Royal acquaintance."</p> <p> <i>her tēp da en Mahez</i>, "Great Chief of the Oryx nome."</p> <p> <i>âm-âs</i>, "He who is in the chamber." (Legal title.)</p> <p> <i>âri Nekhen</i>, "He who belongs to the city of Nekhen." (Legal title.)</p> <p> <i>her tēp Nekheb</i>, "Chief of the city of Nekheb." (Legal title.)</p>
Parentage and Family.	<p>Father: Name unknown.</p> <p>Mother: Name unknown.</p> <p>Wife:  Tehutika, a  "priestess of gold (?) of Hathor."</p> <p>[Son:  BAQT [II.] see Pl. xxxvi.]</p>
Religion.	<p>No representation of any divinity occurs in the tomb. Prayers are addressed as usual to the two chief funeral gods, Osiris, Lord of Tatu, Khent Amentiu, Lord of Abydos; and Anubis, Within the temple, Upon his Hill, Within Ut, Lord of the Sacred Land.</p> <p>The only other deities named in the inscriptions are:  "Khnum, Lord of Herur,"</p> <p> "Horus, Smiter of the Rekhyt," and  "Hathor."</p>

Architectural.

The façade of the tomb (see Pl. xxvii.) is cut into the side of the cliff (in a bad layer of stone), and in this is hewn a plain doorway without architectural features. In plan the Main chamber is nearly square, with roof slightly "cambered." The ceiling is roughly worked, the limestone being full of hard nuclei of large size, which were left projecting by the excavators. Part of the cliff has fallen away, destroying the upper part of the doorway, which evidently consisted of a plain rectangular opening. There is a pivot-hole on the northern side of the doorway. On the south side of the East wall is carved a false door with sinkings and beads; above it is represented a lintel, painted to imitate granite (see Pl. xxx.). The tomb has been much defaced by the Copts, who have cut a doorway from Tomb No. 28 through its North wall [see Plan Pl. xxvii.]. They have also broken through the South wall into Tomb No. 30, and cut a passage with rough steps to the mummy-pit of the same tomb. A square recess has also been cut in the East wall. There are six mummy-pits; one unfinished and placed askew.

Decoration.

The ceiling is plain.

The frieze consists of a kind of rope pattern with the upper edging line omitted, painted in black.

Scenes and Inscriptions.

WEST WALL. This wall is very much damaged and the paintings almost entirely defaced. *North side of doorway:* To the right is a large standing figure of Baqt with staff in his right hand, and before him was a vertical line of hieroglyphs giving his titles (?) (Q is all that remains). In front of him are several series, arranged in three rows. *South side of doorway:* To the left is a large standing figure of Baqt, below which is a boating scene (?).

NORTH WALL. (See Pls. xxviii. and xxix.)

FRIEZE									
B		E				F			
C	A	G		H		P		Q	
D		I		J		O	N	R	
L	M	K				S			

The paintings are in a very bad state of preservation. On the western side of the wall is a figure of Baqt, wearing sandals and leaning on a staff [A], with his name and titles in a horizontal line of hieroglyphs above him. Behind, in three rows, are attendants and others bringing weapons, furniture, and offerings [B, C, D]. In front of him are three rows of scenes. Row 1. Hunting in the desert with nets [E, F], and bringing the game to Baqt.

The inscription to the left of the first row is explanatory of the scenes; like the similar one on Pl. xxxv. it is much confused, but can be read thus:—

<i>maa anu</i>	<i>âut set</i>	<i>ham remu</i>	<i>sekhēt apdu</i>
Inspecting the tribute	of the (wild) cattle of the desert,	catching fish,	netting wild fowl,
<i>khens shau</i>	<i>shesu</i>	<i>pehu meru</i>	<i>â[n] hâ</i>
traversing in the papyrus marshes,	pools of wild fowl,	swamps and canals,	by the ha-prince,
<i>rekht seton</i>	<i>mery-ef hesy-ef</i>	<i>Baqtâ</i>	
the royal acquaintance,	whom he loves [and] praises,	Baqtâ.	

Scenes and
Inscriptions
(cont.)

- Row 2. Men engaged in catching wild fowl with a clap-net [H]. Two men in a papyrus boat bringing the birds with flowers to Baqt [G].
- Row 3. Men pulling a net full of fish to shore [J, K]. A man carrying fish, and another splitting them open to dry [I]. Two boats on the river or canal [M]. A herd of cattle about to be taken across the water and a man carrying a calf to the boats [L].

On the eastern side of the wall, and occupying the three bottom rows, is shown [at N] Baqt [I], accompanied by his wife Tehutika [O] and, presumably, his son (Baqt [II.]), whose figure is almost destroyed [at P]; these three persons are upon the water, apparently in a papyrus boat (? the end of which is shown as if flat); Baqt is armed with a harpoon, and is in the act of striking a fish. (Here a doorway has been cut by the Copts through the wall into Tomb No. 28, destroying much of the scene.) On the right hand of the papyrus marsh are represented, in two rows, parties of men in canoes gathering the papyrus [Q, R], and below, a quarrel between two crews [S].

EAST WALL. (See Pl. xxx.)

FRIEZE									
A	B		E			F		L	
	C		I			G	H	M	N
	D							O	
J			K					FALSE DOOR	

On the north end of the wall is painted a standing figure of Baqt [I.], clad in a leopard-skin garment, and holding in his left hand a staff and in his right a bâton of office [A.]. In front is a vertical line of hieroglyphs, giving his name and titles. Arranged in three rows before him are men bringing gazelles, oxen, &c. [B, C, D]. Over the upper row is an inscription, reading:—

maa mest.....dut set

Inspecting the stalls of cattle and.....the animals of the desert.

On the middle of the wall, and divided from the scenes just described by a lotus-bud column, is painted a scene representing men bringing offerings [E, F] to lay upon an altar [G] in front of their lord, Baqt [I.], who is seated on a chair, beneath which is a dog [H.]. In the centre is a large name-list, in three rows, of the offerings presented [I.], and below are men sacrificing oxen [J, K].

On the south end of the wall, and divided from the middle scene by a painted column with lotus flower capital, are five rows of paintings and a sculptured false door:—

- Row 1. A table, upon which is a box and jewellery, to which men are bringing various articles of domestic furniture [L].
- Row 2. Five men carrying weapons for hunting and fighting. The third man is leading by a string an ichneumon (?) ; a dog is beside it [M].
- Row 3. Two men reciting, one entitled [*kher he*]b ; and another carrying a head-rest [N].
- Row 4. Two men bringing offerings to lay upon an altar [O].
- Row 5. Sacrifice of an ox.

To the left of Rows 3-5, and occupying in height from Row 3 to the level of the floor, is sculptured a false door with beads and sinkings ; above it is a painted lintel and corvette cornice, and the whole is enclosed by an "architrave," upon which are incised three inscriptions—

- (1) The *Tû hetep seten* formula to the Great God, Lord of Heaven, with name and titles of Baqt [I.].

Scenes and
Inscriptions
(cont.)

(2) The *Ta hetep seten* formula to Osiris, Lord of Tetu, *khent amentiu*, Lord of Abydos, with name and titles of Baqt [I.].

(3) The *Ta hetep seten* formula to Anubis, *khent.....neter*, Upon his Hill, Within Ut, Lord of the Sacred Land, with name and titles of Baqt [I.].

The upper half of the false door contains a scene representing Baqt seated at a table of offerings. Below is the false door proper, with rounded lintel; above it are the seven sacred oils, and on each side are two lines of hieroglyphs and a standing figure of Baqt [I.].

SOUTH WALL. (See Pls. xxxi.-xxxii.)

FRIEZE										
B	A	D		E		K L	J	P		
		F						Q	R	
		G						S	T	
C		H		I		M N O		U	V	
								W	X	
								HOLE		

The paintings are divided into two sections by a narrow black vertical line drawn from the frieze to the dado in the middle of the wall.

(a) Eastern half (see Pl. xxxi.).

To the left is a large standing figure of Baqt [I.], holding a staff in his left hand and a bâton of office in the right [A]. In front is a vertical line of hieroglyphs, reading:—

<i>há</i>	<i>ám-á</i>	<i>sáhu bati</i>	
The ha-prince,	favoured by the (royal) arm,	sáhu of the King of Lower Egypt,	
<i>semer uáti</i>	<i>her tep áa en Mahéz</i>	<i>neb áamt</i>	<i>bener meru[í]</i>
confidential friend of the King,	Great Chief of the Oryx nome,	possessor of grace,	sweet of love,
<i>mery Khnem neb Herur</i>	<i>Baqt</i>		
beloved of Khnem, Lord of Herur,	Baqt.		

Behind Baqt stand two attendants [B, C].

The paintings on the remaining part of this side of the wall are divided into four rows:—

Row 1. Six men are endeavouring to overturn a bull, which is tossing one of them [D]. To the right is an acacia (*sont*) tree, in which are perched various birds. Goats attended by the goatherd are browsing on the leaves of the lower branches [E].

Row 2. A group of men, bulls fighting, and man with cow and boy [F].




Row 3. Scene of cows and a bull [G].

Row 4. The left-hand end of this row is almost entirely defaced, but there still remain traces of a man armed with bow and arrows and shooting at a lioness which is attacking a bull [H]. To the right are two bulls [I].

(b) Western half (see Pl. xxxii.).

To the left is a large standing figure of Baqt [I.], holding in his left hand a staff and in his right

Scenes and
Inscriptions
(cont.)

hand a bâton of office [J]. Behind him stand the *sâhu* (?), "treasurer," holding a staff [K], the *chemsu kher thebui*, "attendant sandal-bearer," carrying a pair of sandals [L], and three dwarfs [M, N, O], called respectively,  *nemu*,  *zeneb*, and  *âu*. Compare the dwarfs in Tomb No. 17, Pl. xvi.

In a horizontal line above, and in a vertical one in front of Baqt, are given his name and titles. The vertical line reads :—

hâ âmes âb [en *reth neb*] (cp. *Beni Hasan*, Pt. I., Pl. vii. and p. 23) *âr menu* [nu *zel*]
the ha-prince, pleasing the heart of all people, making monuments of eternity

em het neter ent Heru he Rekhyt [her *tep âa*] en [Ma]hez *ânû gemâ*
in the temple of Horus, Smiter of the Rekhyt, Great Chief of the Oryx nome, the pillar of the South,

Baqtâ
Baqtâ [L].

The paintings to the right are arranged in five rows of unequal height.

Row 1. Six groups of wrestlers [P].

Row 2. Men leading and driving goats [Q, R]. To the left of the row is a vertical line of hieroglyphs descriptive of the scene, and reading :—*maa ushaau*, "Inspecting the goats."

Row 3. Men leading and driving oxen [S, T]. To the left of the row is a vertical line of hieroglyphs, reading :—*maa ânu en kau ânuu wufu*, "Inspecting tribute of bulls, oxen, and bullocks."

Row 4. Bulls fighting [U, V].

Row 5. Ploughing scenes [W, X].

A doorway has been cut through the western part of this wall into Tomb No. 30, destroying the centre part of Rows 2-5.

TOMB No. 30.

A small square chamber with vaulted ceiling (see Pl. xxxvii.), the axis of which runs parallel to the axis of the tomb. At the east end of the chamber is a small shrine, raised two feet five inches above the chamber floor, with moulded architrave and projecting cornice. On the East wall of this shrine is sculptured a small standing figure, mutilated. In the centre of the chamber is a mummy-pit sloping inwards.

TOMB No. 31.

Unfinished (see Pl. xxxvii.), and the plan uncertain. One mummy-pit.





TOMB No. 32.



The façade of the tomb (see Pl. xxxiii.) is cut into the side of the hill, and consists of a "portico in *antis*," i.e. it has two columns (now almost entirely broken away) and antæ. The shafts of the columns are very slender, octagonal in plan, and stand on large circular bases rounded on the edges and slightly raised above the floor level. The shafts taper slightly, and are surmounted by a plain














square abacus, which projects beyond the upper periphery, but is of the same width as the lower diameter of the shafts. The architrave, which rested upon the abacus, is of the same width and without any architectural divisions. Its apparent supports on either wall are slightly projecting pilasters, corresponding to the *antae* in a Greek temple: they are plain and of the same width as the architrave. Above the architrave there is a ledge of rock somewhat resembling a cornice, the soffit of which is plain. The ceiling of the portico is of a curved section, taking the form of a segmental barrel vault, which is placed at right angles to the axis of the tomb (see Longitudinal section, Pl. xxxiii.); the arch therefore springs from the architrave of the column on the one side, and from the wall which separates the portico from the main chamber on the other. The portico is separated from the main chamber by a wall three feet thick, and in this is formed a doorway, the threshold of which is raised six inches above the portico floor. The door-posts and lintel (technically, the "architrave of the door") project from the wall one inch, and are quite flat. In plan the main chamber is nearly symmetrical, and is lighted only from the doorway: the floor is raised one foot six inches above the threshold. The roof was supported by two columns with plain architraves, which run parallel to the axis of the tomb and divide the chamber into three aisles of nearly equal width. From these architraves spring three barrel vaults of a segmental section. The shafts are completely destroyed from the architrave to the base, leaving no indication of their form. The bases, like those of the portico, are raised six inches above the floor level, and chamfered: their diameter is five feet. At the east end of the main chamber is the Shrine or Sanctuary, entered by a doorway, which is surrounded by the moulded "architrave" and surmounted by the usual corvette or palm-branch cornice. This doorway stands on a plain pedestal, projecting slightly from the East wall, and the floor of the Shrine is raised three feet eight inches above that of the main chamber. The separating wall is two feet six inches thick. The inner threshold is raised to the level of the floor of the shrine. Crossing the south aisle of the main chamber is the opening of a mummy-pit, which slopes down under the South wall. There is another mummy-pit (sloping inwards) the entrance to which is in the central aisle, immediately in front of the doorway. Through the South wall a hole has been cut (probably by the Copts) into the adjoining tomb (No. 33).

The walls of this tomb were left quite plain.

TOMB No. 33.


TOMB OF THE     "GREAT CHIEF OF THE ORET NOME,"


  Baqt [II.].


Period.	XIth Dynasty (?). (See <i>Beni Hasan</i> , Pt. I., General Notice, § 3.)
Situation.	Southern Group. (See Sketch Survey, <i>Beni Hasan</i> , Pt. I., Pt. ii. No. 33.)
Name.	  Baqt (variants:     Baqta, and   Baqt).
Titles.	 <i>hâ</i> , "Ha-princee."  <i>sâhu</i> <i>bâti</i> , " <i>Sahu</i> of the King of Lower Egypt."  <i>semer uâti</i> , "Confidential friend of the King."   <i>rekâ seten</i> , "Royal acquaintance."

Titles
(cont.)




 *her tep áa en Mahez*, "Great Chief of the Oryx nome,"


 *im-ás*, "He who is in the chamber." (Legal title.)

 *ári Nekhen*, "He who belongs to the city of Nekhen." (Legal title.)

 *her tep Nekheb*, "Chief of the city of Nekheb." (Legal title.)

Parentage.



Father:  *Baqt* [I.], of whom he was the   "eldest son of his body."

Mother:  *Tehuqa* (see Pl. xxxvi.c, and compare Pl. xxix.).

Religion.

No representation of any divinity occurs in the tomb. Prayers are addressed to the two chief funerary gods, Osiris, Lord of Tetu, *Khent-amentiu*, Lord of Abydos, and Anubis, Within the temple, Upon his hill, Within Ut, Lord of the Sacred Land.

The only other deities named in the inscriptions are:—

 "Khnem," and  "Horus, Smiter of the *Rekhyt*."

Architectural.

The façade of the tomb (see Pl. xxxiv.) is cut in the side of the cliff, and in this is hewn a plain doorway without architectural features. In plan the Main chamber is nearly square, with roof slightly "cambered." On the south half of the West wall is carved a false door, with sinkings and beads, upon which are incised hieroglyphic inscriptions. There are three mummy-pits.

The frieze consists of the usual kheker ornament, with a row of coloured rectangles above and below.

Scenes and Inscriptions.

WEST WALL. North side of doorway. Beneath the frieze are traces of a hieroglyphic inscription. Below, to the left, are painted a large standing figure of *Baqt* [II.] and, in front of him, wrestlers and scribes.

South side of doorway. No frieze is traceable here. On the upper part of the right-hand side of the wall is painted a large standing figure of *Baqt* [II.] with an altar in front of him, to which men are bringing offerings. On the left-hand side of the wall is sculptured a false door, with slight beads and sinkings (see Pl. xxxvi.). Above it is painted the usual corvette or "palm-branch" cornice; an inscribed band or architrave surrounds the door. Incised upon this architrave are three hieroglyphic inscriptions. The horizontal one at the top gives the prayer for *perkheru* offerings, and reads:—*perkheru ent há amakhky kher neter áa neb pet Baqta*, "*perkheru* offerings to the devoted one towards the Great God, Lord of heaven, *Baqt*." The right and left-hand inscriptions give the *Tá helep seten* formulas to Anubis and Osiris respectively. An inner band encloses within it, at the top, a scene representing the owner of the tomb before a table of offerings, in which the figure, hieroglyphs and all matters of detail, are sculptured in relief. Below are the seven sacred oils, and beneath, another band enclosing the false door proper. The inscription upon this band gives the usual prayer for *perkheru* offerings, together with the name and titles of *Baqt* [II.].

NORTH WALL (see Pl. xxxv.). Immediately below the frieze is a line of painted hieroglyphs, giving the *Tá helep seten* formula to Anubis for a good burial, together with the name and titles of *Baqt*. Among the latter occurs:—*neb-ef mery em un maá*, "Loving his lord of very truth." The scenes are

Scenes and
Inscriptions
(cont.)

arranged in four (or five ?) rows. Only the painting in the two upper rows can now be made out; the lower rows are almost entirely destroyed by the Arab graffiti which have been scrawled over them.

Row 1. Shows a hunting scene in the desert.

Row 2. The right-hand end is destroyed. In the centre was a standing figure of Baqt [II.] armed with a harpoon, to the left of him is a scene representing men fowling with a clap-net.

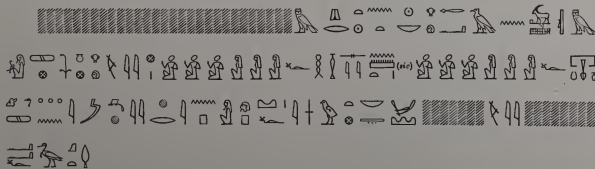
At the west end of the wall are the remains of a large standing figure of Baqt [II.], with his name and titles above him, and in front of him a confused inscription descriptive of the scenes (compare a similar one in Tomb No. 29, Pl. xxviii.). It reads:—"Inspecting the tribute of the cattle of the hills, catching of fish, netting of wild fowl, traversing the papyrus marshes, pools of wild fowl, swamps and canals, by the *ha*-prince,Baqt."

EAST WALL (see Pl. xxxvi.). Immediately below the frieze is a line of painted hieroglyphs giving the *Tā hetep seten* formula to Osiris for a good burial, together with the name and titles of Baqt. The inscription ends:—

<i>meh āb en seten em gemāu</i>		<i>neb-ef mery rā neb</i>	
satisfying the desire of the King within the South,		whom his lord loves every day,	
<i>anu gemāu</i>	<i>ār menu nu zet em het neter ent Khnem</i>	<i>ām-ā</i>	
pillar of the South,	making monuments of eternity in the house of Khnem,	favoured of the (royal) hand,	
<i>āmakh</i>	<i>mes en Tehutiqa</i>	<i>Baqt [I.] sa</i>	<i>hā</i>
the devoted one,	born of Tehutiqa,	son of Baqt,	a <i>ha</i> -prince,
		(and) Great Chief of the Oryx	nome,
<i>mery ur en khet-ef</i>	<i>āmakh khet neter āa</i>	<i>Baqt [II.]</i>	
beloved (and) the eldest of his body,	devoted towards the great god,	Baqt [II.].	

The paintings on this wall represent a number of men bringing offerings to lay upon an altar in front of Baqt. The lower part of the wall paintings are almost entirely defaced, but what is left of them shows that the general scheme of the scenes corresponded with the scheme of those on the East wall of Tomb No. 29 (omitting the false door and the rows to the right of it).

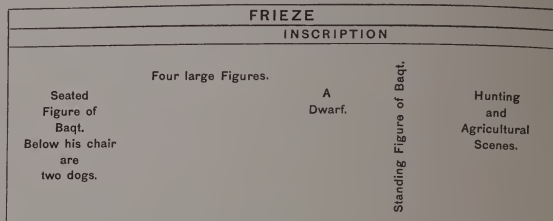
SOUTH WALL. Immediately below the frieze is the following line of hieroglyphs, too much mutilated to be traced:—



The inscription is almost identical with that on the South wall of Tomb No. 27 (see p. 31).

Scenes and
Inscriptions
(cont.)

The paintings here are too much defaced to copy. The accompanying diagram, made from what remains of the scenes, may be taken as giving the scheme upon which they were arranged:—



TOMB No. 34.

Unfinished (see Pl. xxxvii.). A small square chamber, with remains of Coptic plaster on the floor and walls. Two mummy-pits.

TOMB No. 35.

Unfinished (see Pl. xxxvii.). Apparently only the exterior portico is begun. It has a curved roof. Across the front of the entrance is the opening to a mummy-pit.

TOMB No. 36.

Unfinished (see Pl. xxxvii.). A small square chamber. On the East wall are two small seated figures (cut in the solid rock) flanking a larger one, now much mutilated.

TOMB No. 37.

Unfinished (see Pl. xxxvii.). Plan (?).


TOMB No. 38.

Unfinished (see Pl. xxxvii.). A small square chamber, with an uninscribed false door on the southern half of the West wall.

TOMB No. 39.

Unfinished (see Pl. xxxvii.). A small square chamber. The southern half of the West wall is broken away.

TOMB No. 15.

TOMB OF THE  "GREAT CHIEF OF THE ORYX NOME,"

 BAQT [III].

(PLATES II.—VIII.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

JOMARD in 1798 (*Description de l'Egypte*, Antiq., Tome iv., pp. 335-347). In March, 1825, it was visited by

JAMES BURTON (Diary, 1825, March 12-15, Brit. Mus. *Add. MS.* No. 25637, ff. 2, 4, 73); and three years later by the members of the Franco-Tuscan Expedition under

CHAMPOLLION and ROSELLINI (Tomb of "Menophth," Champollion's *Lettres écrites*, p. 42; *Monuments*, pls. ccclxx., ccclxxii., &c.; *Notices*, Tome ii., ff. 359-384; *Papiers de Champollion*, Supplément, 36, ff. 129-200, in the Bibl. Nat. Paris; Rosellini's *I Monumenti dell' Egitto e della Nubia*, II. *Mon. civili*, pls. ix., x., xiv., &c., and *MSS.* in the Library of the University at Pisa). A few of the scenes were traced by

ROBERT HAY in 1828 (see his journal in Brit. Mus. *Add. MS.* 29857, ff. 97-120, and copies in Brit. Mus. *Add. MS.* 29850, ff. 346, 347, &c.). Small scale copies of some of the paintings were made by

WILKINSON in 1834 (*Manners and Customs of the Ancient Egyptians*, ed. 1878, vol. I., pp. 203, 305, &c., vol. II., pp. 112, 234, &c.); and in 1842
















LEPSIUS made copies of some of the inscriptions (see *MSS.* at Berlin and *Denkmäler*, Abth. II., Bl. 142, e, f, g).

TOMB No. 15.

PERIOD: XIth Dynasty.
(See Pt. I, General Notice, § 3.)

POSITION: Southern Group.
(Sketch Survey, Pt. I, Pl. ii. No. 15.)

NAME, RANK, TITLES, AND PARENTAGE OF THE OWNER OF THE TOMB.

Name.	 Baqt (variants:  Baqtā, and  Baqtā).
Rank.	Governor of the Oryx nome, the XVIth nome of Upper Egypt.
Titles.	 hā, "Ha-prince."
	 sáhu báti, "Sáhu (treasurer?) of the King of Lower Egypt."
	 semer uáti, "Confidential friend of the King."
	 rekḥ seten mad, "True royal acquaintance."
	 her tēp da en Makea má qet-ef, "Great Chief of the Oryx nome to its entirety."
	 im-ās, "He who is in the chamber." (Legal title.)
	 ári Nekhen, "He who belongs to the city of Nechen." (Legal title.)
Parentage, &c.	 her tēp Nekhen, "Chief of the city of Necheb." (Legal title.)
	Father:  Remushen.
	Mother:  Hoteperfu (variant,  Hoteperfua).
Daughter:	 Hathor-neferheputa.


RELIGION.


Religion.

No representation of any divinity occurs in the tomb. Prayers are addressed to the two chief funerary gods, Osiris and Anubis, and once to Khnem, Lord of Herur.


The following deities are named in the inscriptions:—

 *As-ar neb Tiftu khet amentiu neb Abtu,*
"Osiris, Lord of Tatu (Busiris), *khet Amentu*, Lord of Abydos."


 *Anpu tep tu-ef am Ut neb Tazaser,* "Anubis Upon his hill,
Within Ut, Lord of the Sacred Land."

 *Heru he rekhyt,* "Horus, Smiter of the *Rekhyt*."

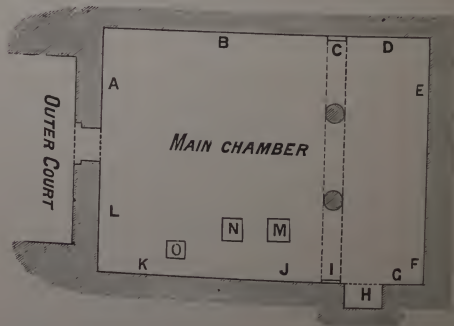
 *Khnem neb Herur,* "Khnem, Lord of Herur."

 *Ptah Seker,* "Ptah Socaris."

 *Het-heru nebt Neferus,* "Hathor, Lady of Neferus."

 *Heqt Heruryt,* "Heqt of Herur."

GENERAL DESCRIPTION OF THE TOMB.



KEY PLAN TO SCENES.

ARCHITECTURAL FEATURES.

(See Plates II. and III.)

Architectural Features.

The façade of the tomb is cut into the side of the cliff, and in this is hewn a large plain doorway without architectural features (see Pl. ii.). In plan the main chamber is rectangular, and the east end was divided off by two quatrefoil columns of the lotus-bud type (see Pl. x.). These latter, which are now broken away, were surmounted by a plain architrave running transversely to the axis of the tomb. Fragments of the shafts and capitals were found on clearing the tomb: the circular bases, of a rounded section, as well as the architrave, are still in place. Where the architrave abuts against the walls, are antae of a very slight projection. The rock ceiling is slightly "cambered" in the form of a very flat arch. In the south-eastern corner of the main chamber is excavated a small shrine (see plan, Pl. ii.). There are seven mummy-pits: those marked M, N, and O in the Key plan have been cleared: for plan and sections of that marked M (A in the plan on Pl. ii.) see Pl. iii.


The entrance to this tomb is shown on Pl. i., to the extreme left.

PAINTINGS AND INSCRIPTIONS.

MAIN CHAMBER.

(See Plates IV.-VIIIa.)

Frieze, &c.


The frieze consists of the usual kheker  ornament painted in colours. Beneath the kheker ornament is a border of coloured rectangles (yellow, blue, red, and green), separated by black lines enclosing a white line. On the North wall this border is continued down either side of the paintings, and forms a "framing" to the scenes. The ceiling and dado are plain.

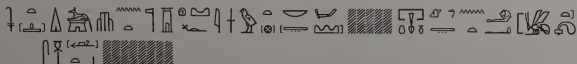
Style of Painting.

The style of painting is uniform throughout the tomb. The human figure is boldly and spiritedly drawn: the birds and animals are weak. The hieroglyphs immediately below the frieze and above the large figures of Baqt are coloured with much care and detail. The small explanatory hieroglyphs are roughly painted in green. For a specimen of the painting see Pl. viii. The subjects of the paintings on the North and East walls bear a close resemblance to those of the corresponding walls of Tomb No. 17 (compare Pl. iv. with Pl. xiii., and Pl. v. with Pl. xv.).

WEST WALL. (See Key plan A and L.)

Scenes and Inscriptions.

On the South-west wall immediately below the frieze, which is much mutilated, is a line of painted hieroglyphs , giving the *Tû hetep seten* formula to Anubis, the prayer for *perkheru*-offerings, and titles of Baqt. The end of the line is destroyed. The inscription runs:—



Traces of scenes remain on the upper portion of the wall, but they are too mutilated to show what

Scenes and
Inscriptions
(cont.)

they were intended to depict. On the lower half are two large figures of Baqt (?). One of these represents him standing with the right arm raised in the act of adoration. The other figure is seated. They are both much mutilated.

On the North-west wall, immediately below the frieze, is a line of painted hieroglyphs \leftarrow , giving the *Tû hetep seten* formula to Anubis and titles of Baqt. The beginning and the end of the inscription is destroyed. It runs:—



The paintings on this wall are also too mutilated to trace. On the right-hand side of the upper half of the wall is apparently represented a large papyrus marsh with lotus pools and men harvesting the papyrus (compare the corresponding wall in Tomb No. 17, Pl. xi.). On the lower half is perhaps a row of priests sacrificing oxen.

NORTH WALL. (See Key plan B, and Pl. iv.)

FRIEZE																				
B						A														
C						D														
G			H			I			J			K								
F	E	L			M			N			K									
		O			P			Q				R			S			T		
		U			V			W				X			Y					
		Z																		
		c			d			e				f			g			h		
		g			h															

Immediately below the frieze is [A, B] a line of painted hieroglyphs \leftarrow , giving the *Tû hetep seten* formula to Osiris, with titles and name of Baqt. The inscription reads:—

<i>Tû hetep seten</i>		<i>Asâr neb Tâtu khent amenitû</i>		<i>neb Ahtu</i>	
May the King give an offering		(and) Osiris Lord of Tatu <i>khent amenitû</i> ,		Lord of Abydos,	
<i>grst nefert</i>	<i>ent amakhû</i>	<i>mary Khnem neb Herur</i>	<i>mary Hegt Heruryt</i>		
a good burial	for the worthy one,	beloved of Khnem, Lord of Herur,	beloved of Hegt of Herur,		
<i>mary Het-heru nebl Neferus</i>		<i>hesy en Heru he rekhyt</i>		<i>hâ</i>	
beloved of Hathor, mistress of Neferus,		favoured of Horus, Smiter of the Rekhyt,		the ha-prince,	
<i>âm-â</i>		<i>sâhu bati</i>		<i>semer uâti</i>	
favoured of the (royal) hand,		sahu of the King of Lower Egypt,		confidential friend of the King,	
<i>her tep aa en Mahes</i>		<i>mâ get-ef</i>	<i>âm-âs</i>	<i>ari Nekhen</i>	
Great Chief of the Oryx nome		to its entirety,	He who is in the chamber,	He who belongs to the city of Nekhen,	
<i>ber tep Nekheb</i>		<i>rekû seten maâ heay-ef</i>		<i>Bagtâ</i>	
Chief of the city of Nekheb,		true acquaintance of the King whom he praises,		<i>Bagtâ</i>	
				<i>mes en Hetep-er-fu</i>	
				born of Hoteperfu.	

Scenes and
Inscriptions
(cont.)

The scenes, arranged in six rows of varying height, show the owner of the tomb hunting and fowling, as well as several arts, trades, and games.

Row 1. Hunting in the desert with netting [C-D].

Row 2. The barber, *hâg*, "shaving," and the chiropodist *art ant*, "doing the nails" [G]. The *sâhu en henket*, "master of the linen," and linen manufacturers [H-I]. Spinners and twine manufacturers [J]. A quarrel which armed men are called in to stop (?), and Painters [K].

At the west end of the wall [at E and F] are two large standing figures, one of Baqt, who holds in his left hand a staff and in his right a bâton of office; the other of his daughter Hathor-neferheputa, who holds in her right hand a full-blown lotus-flower, and in her left a staff. Above and in front of the painted figure of Baqt his name and titles are given in painted hieroglyphs. The corresponding horizontal and vertical inscriptions for Hathor-neferheputa read:—*Amakhyt kher Anpu tep tu-ef sal-ef mert-ef, Hetherneferheputa*, "Devoted towards Anubis, Upon his hill, his daughter, his beloved one, Hathor-neferheputa."

Row 3. Occupations of women. Spinning and weaving [M], superintended by the *mer*....*tel*, "superintendent of the weavers" [L]. Female acrobats, and women playing with the ball [N] (see a specimen group in coloured Pl. viiiA).

Row 4. Herdsmen leading cattle [O]. Tax-gathering: defaulters brought before a scribe, who writes upon a papyrus roll [P, Q]. Four men clapping hands to beat time [R]. Manufacturers of flint knives [S]. Sandal-makers [T].

Row 5. Herdsmen leading cattle [U]. Musicians [V]. Goldsmiths [W]. Painters and sculptors [X, Y].

Row 6. Men fishing [c]. A party in canoes upon the water, with Baqt and his wife (?) fowling in a papyrus marsh [e]. On each side are two boats, the crews apparently quarrelling [d, f]. In the spaces above and on the right [at Z, a and b] are depicted a series of birds with their names written above them in green hieroglyphs. Below, are different species of fish and a hippopotamus in the water.

Beneath the wall paintings is a dado 3 feet 3 inches high, of plain unpainted stone.

The plaster and eastern end of the North wall (see Key plan, C, D) are unpainted.

EAST WALL. (See Key plan E, F, and Pls. v. and viii.)

FRIEZE												
A			B									
C												
D												
E												
F												
G												
H												
K	I		J		N		R					
L	M		O									
P			Q									

Immediately below the frieze is a line of painted hieroglyphs [A, B] giving the *Tiê hetep seten* formula to Osiris (with the same titles as on the North wall), a prayer for *perkheru* offerings, and the name and titles of Baqt. The scenes are arranged in nine rows of nearly equal height.

Rows 1-6 [C-H]. Wrestling: two hundred and twenty groups showing as many attitudes. The wrestling is between two Egyptians, one painted a clear red, the other of a red-brown hue,

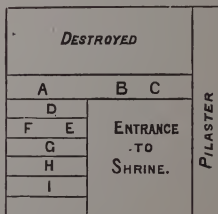
Scenes and
Inscriptions
(cont.)

probably coloured thus to distinguish more clearly the entwined limbs of the opponent wrestlers. For a specimen group see the coloured Pl. viii.

Rows 7-9. Battle scene showing soldiers [J-Q] attacking a fortress [I], and encounters between foot-soldiers on the plain. The vacant space on the right-hand side of the bottom rows [at R] was never filled in by the ancient artist. In the tomb of Khety (No. 17) the corresponding place on the wall is occupied by a list of offerings (see Pl. xv.).

Below the paintings is a plain unpainted dado 2 feet 8 inches in height.

SOUTH WALL: East end. (See Key plan G, and Pl. vi.)



The frieze, inscription, and two upper rows of this wall are destroyed. The paintings lost here probably represented a vintage scene, grape gathering, &c. (Compare Tomb No. 17, Pl. xvi.)

Row 3. End of the vintage scene [C]. Tree with birds and trap [A, B].

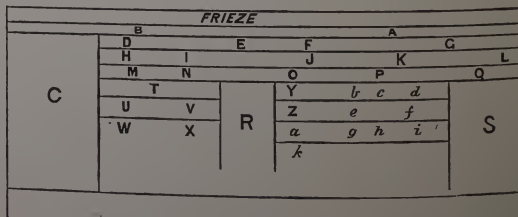
Row 4. Man standing; in front of him, two species of baboon, a cat, and a rat.

Row 5. Two men pounding some substance in a large earthenware pot [F]. Women grinding corn and preparing bread [E].

Row 6. Two men and two women engaged in making confectionery [G].

Rows 7 and 8. Men bringing the offerings, when prepared, of meat, beer, &c., towards a scribe [H, I]. The pilaster (see Key plan I, and diagram of wall painting) is unpainted.

SOUTH WALL: West end. (See Key plan J, K, and Pl. vii.)



Immediately below the frieze is a line of painted hieroglyphs [A, B] ←, giving the *Ti helep sehu* formula to Osiris, to Anubis, and to Khnem Lord of Herur, and demanding *perkheru* offerings for Ba[?].

Scenes and
Inscriptions
(cont.)

"son of Remushen and Hoteperfu," with his usual titles and *mery Ptah Seker*, "beloved of Ptah Socaris," *mery neb-ef mad heay-ef en kert heru ent ra neb*, "beloved of his lord (the King) truly whom he praises, from day to day" (lit.: "in that which belongs to the day of every day").

On the left-hand side of this wall [at C] is painted a colossal figure of Baqt, who holds in his left hand a staff and in his right a bâton. In front of him stands a hawk with mutilated head. Above and in front of him are given his name and titles in painted hieroglyphs.

Row 1. Procession of the statue of Baqt in a naos drawn by seven men [D]. In front are four male dancers with four men beating time; six female dancers and four women beating time [E, F]. The procession is headed by a scribe, to whom a number of men are bringing the funeral outfit of clothing, ornaments, weapons, &c. [G].

Row 2. Scene representing the stock-taking of oxen. Scribe registering the numbers [H]. A defaulter being bastinadoed [I]. Other defaulters are brought forward by officers [J]. Herdsmen leading and driving cattle from the farms [K]. Preparing *khaz*-food for cattle [L].

Row 3. Scene representing the stock-taking of asses. Scribes registering accounts [M]. A group of women standing and sitting are apparently being ordered away [N]. Group of men brought up by the attendants, and a man driving a troop of asses [O, P]. Herdsmen tending cattle (bull-fight, &c.) [Q].

Rows 4-8 are interrupted by a large standing figure of Baqt, and form three sections. At the bottom there was probably another continuous row, which has now been entirely destroyed.

Section I. At the east end. Artificers.

Row 4. Potters at the wheel [T].

Row 5. Potters at the kiln [U]. Men straightening rods of wood [V].

Row 6. Metal-workers [W]. The remaining portion of the row is much mutilated [X].

Section II. In the centre. Field work.

A large standing figure of Baqt, who holds in his right hand a full-blown lotus-lily, and in his left a staff. Above him in two horizontal lines are given his name and titles. In front is a vertical line of hieroglyphs, reading:—*mau kut sekhet an ha her tep aa en Maher amakh Baqtâ*, "watching the work of the fields by the *ha*-prince, the Great Chief of the Oryx nome, the devoted one Baqt."

Section III. At the west end.

A part of this section contains the field scenes referred to in the last: the other part represents exercises and games.

Sub-section I. Field work.

Row 4. Herdsmen with ox and calves [Y].

Row 5. Men bringing wild fowl and papyrus and lotus flowers [Z].

Row 6. Men fowling with a clap-net in a papyrus marsh [a].

Sub-section II. Exercises and games.

Row 4 (continued). The game of thimble-ring (?) [b]. A game with spikes [c]. Three men exercising with clubs [d].

Row 5 (continued). Prisoners' base (?) [e, f].

Scenes and
Inscriptions
(cont.)

Row 6 (continued). "Counting on the head and on the hands": a game [g]. Another game, and men playing draughts [h].

Rows 7 and 8. One scene showing men catching fish with a net [i]; the lower half of this scene is destroyed.

At the western end of the wall [at S] was painted a large standing figure of Baqt, who apparently watched the games. Above and in front of him are painted his name and titles. The figure is almost entirely destroyed.

An opening (see Key plan H) in the south-west wall leads into the SHRINE. The paintings within it are too much defaced to copy. Upon the east and south walls are scenes representing the sacrifice of an ox and men preparing viands (see Champollion's *Monuments, Notices Descriptives*, Tome ii, f. 368). Against the west wall is a small altar, mutilated (see Pl. ii, plan).

TOMB No. 17.

TOMB OF THE  "GREAT CHIEF OF THE ORYX NOME,"

 KHETV.

(PLATES IX.—XIX.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

JOMARD in 1798 (*Description de l'Égypte*, Antiq., Tome iv., pp. 335-347). In March, 1825, it was visited by

JAMES BURTON (Diary, 1825, March 12-15, Brit. Mus. *Add. MS.* No. 25637, ff. 2, 4, 73; Brit. Mus. *Add. MS.* No. 25657, f. 9); and three years later by the members of the Franco-Tuscan Expedition under

CHAMPOLLION and ROSELLINI (Tomb of "Rotei," Champollion's *Lettres écrites*, p. 42; *Monuments*, pls. cccxxx. and cclxxi., &c.; *Notices*, Tome ii., ff. 334-358; *Papiers de Champollion*, Supplément 36 ff. 81-128, in the Bibl. Nat. Paris; Rosellini's *I Monumenti dell' Egitto e della Nubia*, II. *Mon. civilt.*, pls. ii., x., xv., &c.; and *MSS.* in the Library of the University at Pisa). Small scale copies of the paintings of the North wall (western half) and of the West wall were made by

ROBERT HAY in 1828, and copies of these were afterwards coloured for him by Dapny in 1833 (see his journal in Brit. Mus. *Add. MS.* 29857, ff. 97-120; copies in Brit. Mus. *Add. MS.* 29847, f. 10; Brit. Mus. *Add. MS.* 29813, ff. 46-50, 55, 74-78). A few of the scenes were also traced and coloured (Brit. Mus. *Add. MS.* 29850, ff. 64, 72, &c.). Several of the scenes were copied by

WILKINSON in 1834 (*Manners and Customs of the Ancient Egyptians*, ed. 1878, vol. i., pp. 203, 371, 394, &c., and *MSS.* in the possession of Sir Vauincey Crewe); and some of the inscriptions by the members of the Prussian Expedition under

LEPSIUS in 1842 (see *MSS.* at Berlin and *Denkmäler*, Abth. ii., Bl. 142, *h-k*, Bl. 143, *a-d*; *Briefe*, p. 97-100).

TOMB No. 17.

PERIOD: XIth Dynasty.
(See Pt. I., General Notice, § 3.)

POSITION: Southern Group.
(Sketch Survey, Pt. I., Pl. ii. No. 17.)

NAME, RANK, TITLES AND PARENTAGE OF THE OWNER OF THE TOMB.


Name.


 Khety.


Rank.


Governor of the Oryx nome, the XVIth nome of Upper Egypt.

Titles.

 *há*, "Ha-prince."


 *sáhu báti*, "Sáhu (treasurer?) of the King of Lower Egypt."


 *semer uáti*, "Confidential friend of the King."


 *rek̄h seten maá*, "True royal acquaintance."


 *her tep áa en Maheza má get-ef*, "Great Chief of the Oryx nome to its entirety."

[*mer set ábtet* (?), "Administrator of the Eastern Desert" (see fanciful hieroglyphs, Pl. xiv. and p. 58).]

 *mer meshá em set nebt sheta[í]*, "Captain of the soldiers in all difficult places."


 *ám-ás*, "He who is in the chamber." (Legal title.)


 *ári Nekhen*, "He who belongs to the city of Nekhen." (Legal title.)

 *her tep Nekheb*, "Chief of the city of Nekheb." (Legal title.)

Parentage,
&c.

Father:  Baqt.

Wife:  Khnemhotep.


Son:  Khety (see Pl. xviii. and p. 62).


RELIGION.

Religion.


No representation of any divinity occurs in the tomb. Prayers are addressed to the two chief funerary gods, Osiris and Anubis.


Besides Osiris and Anubis the following deities, all of whom appear to be local, are named in the inscriptions:—

 *Horus he rekhyt*, "Horus, Smiter of the Rekhyt."

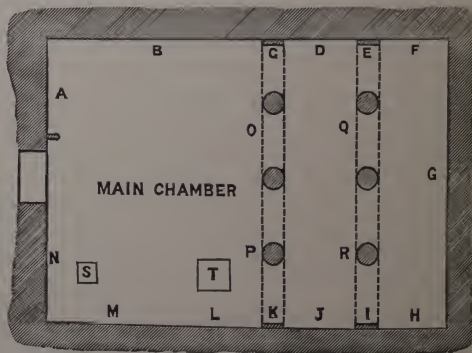
 *Khnem neb Herur*, "Khnem, Lord of Herur."

 *Het-heru nebt Neferus*, "Hathor, Lady of Neferus."

 *Heqt Heruryt*, "Heqt of Herur."

 *Sekhet nebt heb*, "Sekhet, Mistress of hunting."

GENERAL DESCRIPTION OF THE TOMB.



KEY PLAN.

ARCHITECTURAL FEATURES.

(See Plates IX. and X.)

Architectural Features.

The façade of the tomb is cut into the side of the cliff, and in it is hewn a large plain doorway, without architectural features (see Pl. ix.). In plan the main chamber is rectangular. The eastern half

FEATURES

(Plates XI.—XIX.)

Style of
Painting.

WEST WALL. (See Key plan A, and Pl. xi. and xii.)

The style of painting is uniform throughout the tomb, and is exceedingly coarse. The human figure is badly drawn in every case (note especially the large standing figure on Pl. xi, and the larger figures on Pl. xvii). The hieroglyphs are also ill-formed and badly painted. The subjects of the paintings on the North-west and East walls bear a close resemblance to those on the corresponding walls of Tomb No. 15 (compare Pls. iv. and v.).

FRIEZE				DOORWAY	FRIEZE			
B			A		A		B	
F	E		C		C		F	
H	G		D					
			J					
K			L					
M		N			D		G	
O	FALSE DOOR	R	S		E		H	
P		T						
Q		U						

(a) North side.

Immediately below the frieze is a line of painted hieroglyphs [A, B], giving the *Ta hetep seten* formula to Anubis for a good burial, with name and titles of Khetv.

The paintings on this wall are apparently unfinished and in bad condition. On the left-hand side are depicted three large figures. The upper one shows Khety harpooning fish [C]; the second, a man

Scenes and
Inscriptions
(cont.)

holding a club [D]; and the third, a seated figure of Khety with face turned towards the door [E]. To the right of these figures are scenes on a small scale consisting of eight rows of pools of water with clumps of papyrus and lotus plants. The scenes show boating [F], fishing and fowling [G, H] in the papyrus marshes, and amongst the animals are represented hippopotami, wild boars, and calves [I].

(b) South side.

Immediately below the frieze is a line of painted hieroglyphs [A, B], giving the *Tiâ hetep seten* formula to Anubis for a good burial, with name and titles of Khety.

The scenes, which are arranged in eight rows of varying height, are in bad condition. The first five rows, representing various occupations, are divided from those below, which represent offerings, &c., by a horizontal line of rectangles.

Rows 1 and 2. On the right are representations of desert country [C, D], and above them [at A, B] two hieratic inscriptions, which have been copied by Champollion (see *Monuments de l'Égypte, Notices Descriptives*, Tome ii., p. 336). In the middle are goats, with goatherds, pasturing among trees on the edge of the desert [E, G]. On the left are oxen and asses with herdsmen [F, H].

Row 3. Oxen with herdsmen [I, J].

Rows 4 and 5. Scenes of ships [K-N]. On the left of Row 5 are two men engaged in driving in a mooring-post with large mallets [M].

Below the horizontal line of rectangles are three rows of scenes divided by a false door.

Rows 6-8. To right of the false door, in Row 6, is painted a list of offerings in cursive hieroglyphs, much mutilated [R]. The scenes represent the sacrifice of an ox [S], and men bringing offerings [T]. The lower row is almost entirely defaced [U].

The false door is partly carved with sinkings and beads. It has a painted corvette or palm-branch cornice, and upon it are incised inscriptions giving the *Tiâ hetep seten* formulas to Osiris and Anubis, together with the titles and name of Khety. In the centre are the remains of a figure of Khety, who is seated before a table of offerings. The false door is much mutilated.

On the left-hand side are three rows of scenes representing the preparation of viands, cakes, &c.

Row 6. Woman grinding corn [O].

Row 7. Two men preparing confectionery [P].

Row 8. A man cooking [Q]. This scene is almost entirely defaced.

NORTH WALL: West half. (See Key plan B, and Pl. xiii.)

FRIEZE									
A					B				
O			D			E			
F	G		H			I	J	K	
L	M		N			O			
P	Q		R			S	T		
U	V		W	X	Y	Z			
a			b				c		

Scenes and
Inscriptions
(cont.)

Immediately below the frieze is [A, B] a line of painted hieroglyphs \rightarrow , giving the *Tà hetep seten* formula to Anubis, with titles and name of Khety. The inscription reads:—

<i>Tà hetep seten</i>	<i>Anpu khet.....neter</i>	<i>tep tu-ef</i>	<i>am Ut</i>
May the King give an offering	[and] Anubis, Upon his shrine,	Upon his hill,	Within Ut,
<i>neb Taseer</i>	<i>grest nefert</i>	<i>em às-ef [en] kher neter</i>	<i>há</i>
Lord of the Sacred Land,	a good burial,	in his tomb of the necropolis,	the ha-prince,
<i>sáhu báti</i>	<i>semer uáti</i>	<i>ám-ás</i>	
<i>sáhu</i> of the King of Lower Egypt,	confidential friend of the King,	he who is in the chamber,	
<i>ári Nekhen</i>	<i>her tep Nekheb</i>	<i>mery nut-ef</i>	
he who belongs to the city of Nekhen,	chief of the city of Nekheb,	beloved of his townspeople,	
<i>hesy en heset-ef</i>	<i>mery Khnem neb Herur</i>	<i>hesy en Heqt Herurt</i>	
praised of his countrypeople,	beloved of Khnem, Lord of Herur,	favoured of Heqt of Herur,	
<i>her tep áa en Mahes</i>	<i>Baqt sa Khety</i>		
Great Chief of the Oryx nome,	Baqt's son Khety.		

The scenes are arranged in six rows of varying height.

Row 1. Hunting in the desert with netting (the network is much faded) [C, D, E]. Compare this row with Row 1 on the corresponding wall of Tomb No. 15 (see Pl. iv.).

Row 2. The barber *khdg*, "shaving" [F]. The *sáhu en henket*, "master of the linen," and linen manufacturers [G]. Spinners [H]. Net-making [I], and weaving [J, K]. Compare this row with Row 2 on the corresponding wall of Tomb No. 15 (see Pl. iv.).

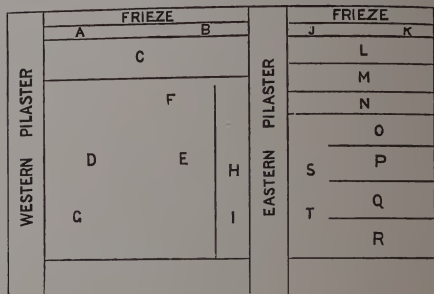
Row 3. Occupations of women. Spinning and weaving superintended by the *mer.....tet*, "Superintendent of the weavers" [L, M]. Female acrobats and women playing at ball [N, O]. Compare this row with Row 3 on the corresponding wall of Tomb No. 15 (see Pl. iv.).

Row 4. Procession of the statues of Khety and his wife in a naos drawn by seven men [P]. In front are four male dancers pirouetting, and four men clapping their hands to beat time [Q]; three girls clapping hands to beat time [R]; and six female dancers [S]. It is headed by ten men, who are bringing the funerary outfit of clothing, ornaments, weapons, &c. [J]. Compare this row with Row 1 on the South wall of Tomb No. 15 (see Pl. vii.).

Row 5. A sculptor and a painter at work [U]. Carpenter at work [V]. Painters at work [W]. Two couples playing at draughts [X]. A game (? a water-bowl and skin, cp. Pl. vii.) [Y]. Men engaged in straightening rods of wood [Z]. The remaining scenes in this row are cut away.

Row 6. Much mutilated, and the east end entirely broken away. At the west end is the upper part of a scene showing men catching fish with a net [a]. In the centre are the remains of a scene representing five men engaged in catching birds with a clap-net [b], whilst to the right are traces of a series of birds [c]. Compare this row with Row 6 on the corresponding wall of Tomb No. 15 (see Pl. iv.).

NORTH WALL: East half. (See Key plan C-F, and Pl. xiv.)



(a) Western pilaster (see Key plan C, and diagram of wall).

Upon this pilaster is painted a vertical line of fanciful and semi-comic hieroglyphs, bordered at the top and sides by the usual pattern of rectangles. So far as they can be deciphered they read as follows:—

<i>was nek</i>	<i>teḏ</i>	<i>ânkh</i>	<i>mer-ek ḥehu [en] ḥemut</i>
Wealth to thee,	stability	[and] life.	Mayest thou love millions of groups of women,
..... <i>sept bau-ek</i>	<i>rekḥ seten</i>	<i>Khety</i>	<i>mer set abtet (?)</i>
.....	the royal acquaintance,	Khety,	Administrator of the Eastern Desert (?)
<i>ân khert âb seten</i>	<i>mery Heru ḥe Rekhyt</i>	<i>Khety.</i>	
bringing the desire of the heart of the King,	beloved of Horus, Smiter of the Rekhyt,	Khety.	

Between the two pilasters (see Key plan D) are painted various scenes, including a large standing figure of Khety and a smaller one of Khnemhotep (his wife). Immediately below the frieze is a line of painted hieroglyphs [A, B], giving the name and titles of Khety. Among the latter are:—

<i>mek âb en seten em qemâu</i>	and	<i>ârer mer meshâ em set-nebt sheta[ḫ]</i>
filling the heart of the King in the south,		he who performs [the office of] captain of the host in every difficult place.

Below is a hunting scene, showing men lassoing animals in a tract of desert enclosed with nets [C]. The paintings in the lower part of the wall show Khety standing, holding in his right hand a staff and in his left a bâton of office [D]. In front of him are three dogs [G]. Behind is a figure of Khnemhotep (Khety's wife), holding buds and full-blown flowers of the lotus in her hands [E]. Above her is a horizontal line of painted hieroglyphs, reading:—

âmakhyt khor Het-heru nebt Neferus Khnemhotep

"The devoted one towards Hathor, the Lady of Neferus, Khnemhotep."

Above again [at F] are depicted two male and two female musicians. Enclosing these paintings are two vertical lines of hieroglyphs and one horizontal, giving titles and name of Khety. Between the right-hand vertical line and the eastern pilaster are shown two bird-traps [H], and a papyrus and lotus marsh [I], beyond which is a piece of the usual coloured rectangle border.

Scenes and
Inscriptions
(cont.)

(b) Eastern pilaster (see Key plan E, and diagram of wall).

Down the middle of the pilaster is painted a vertical line of fanciful and semi-comic hieroglyphs, bordered at the top and sides by the usual coloured rectangle pattern. So far as they can be deciphered, they read as follows:—

Hâ *sâhu bâti* *semer udti*
The ho-prince, sâhu of the King of Lower Egypt, confidential friend of the King,

ari Nekhen (?) *mery nut-ef* (?) *hesy en hesep-ef*
He who belongs to the city of Nekhen (?), beloved of his townspeople (?), praised of his countrypeople,

Khety

Khety. (For the erased sign *vide* Lepsius, *Denkmäler*, Abth. ii., Pl. 143 b.)

At the east end of the wall the paintings are divided into seven rows of varying height. Immediately below the frieze is a line of painted hieroglyphs [J, K] giving the name and titles of Khety.

Rows 1 and 2. Men carrying baskets and water-skins, and three men armed with bows and arrows [L, M].

Row 3. Metal-workers and a scribe writing [N].

Row 4. Herdsmen with domesticated gazelles [O].

Row 5. Oryxes [P].

Row 6. A flock of geese [Q].

Row 7. A flock of cranes [R].

On the left-hand side of the lower portion of the wall, and occupying in height Rows 4-7, are shown a tree [S] with birds flying (one of which is a conventionalized hawk carrying an egg (?) in its claws), and below it two bird-traps [T].

EAST WALL. (See Key plan G, and Pl. xv.)

FRIEZE									
A					B				
C									
D									
E									
F									
G									
I					R				
H									
K					L				
J					M				
N					S				
T					Q				
O					P				
Q									

Immediately below the frieze is a line of painted hieroglyphs [A, B], mutilated at the beginning and end, giving the *Tâ hetep seten* formula (?) to Anubis, together with the name and titles of Khety. The scenes are arranged in eight rows of varying height. Compare these with the similar scenes on the corresponding wall of Tomb No. 15 (see Pl. v.).

Scenes and
Inscriptions
(cont.)

Rows 1-5. Wrestling. One hundred and twenty-two groups, showing as many attitudes [C-G].

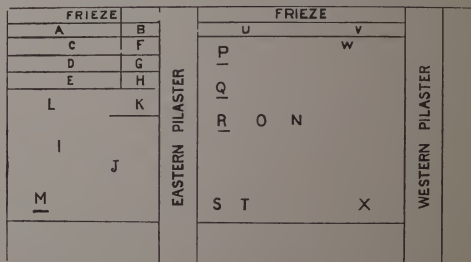
N.B.—The match is between two Egyptians, both coloured the same tint in the original, but for the sake of distinctness in the Plate, one of each pair has been drawn in outline. For the cursive inscriptions over the groups lettered A-J see Pl. xix.

Rows 6-7. Battle scene [I-N] showing soldiers attacking a fortress [H].

Row 8. An encounter between foot-soldiers on the plain [O-Q].

On the right-hand side of Rows 5-7 is depicted a scene showing a statue of Khety in a naos [S], men sacrificing an ox, baskets of provisions and jars of wine [T]. Above is a name-list of one hundred and twelve offerings [R].

SOUTH WALL: East half. (See Key plan H-K, and Pl. xvi.).



(a) East end.

The upper part of the wall is divided into two sections, separated by a vertical line of coloured rectangles.

Section I. At the top, immediately below the frieze, is a line of painted hieroglyphs [A], reading →, giving the name and titles of Khety. Below are three rows of scenes.

Rows 1 and 2. A vintage scene, grape gathering, &c. [C, D].

Row 3. Tree with birds and bird-traps. The bird to the right appears to be caught in a noose [E].

Section II. At the top, immediately below the frieze, is a line of painted hieroglyphs [B], reading ←, giving the name of Khety. Below are representations of games, one group in each row.

Row 1. A man being carried by two others [F].

Row 2. A game [G].

Row 3. A game [H].

Upon the lower part of the wall is painted a large figure of Khety clad in a leopard-skin garment, and holding in his right hand a staff and in his left a bâton of office [I]. In front of him is a hawk-headed monster named *sak*, wearing a collar as if tame [L], and at his feet a dog [M]. Behind him is a large standing figure of *henti-ef mert-ef Khnemhotep*, "his wife, his beloved one, Khnemhotep" [J]; above her are two musicians and a woman (? a nurse) with a male child at her breast [K]. Behind her is painted a lotus-bud column.

Scenes and
Inscriptions
(cont.)

The horizontal line of hieroglyphs above the large standing figure of Khety gives his usual titles and others in fanciful hieroglyphs, which may be interpreted—

dg hdti per pek.....(?).....

"entering first, going out last".....(?).....

The vertical line in front gives his name and titles.

(a) Eastern Pilaster (see Key plan I, and diagram of wall).

Upon this pilaster are painted, in eight groups, scenes representing games and diversions, in rows one above another. Compare the games depicted on the South wall of Tomb No. 15 (see Pl. vii).

Between the two pilasters (Key plan J) is painted a colossal figure of Khety, who holds in his left hand a staff and in his right a bâton of office [N]. Behind him stands a man holding a parasol over his head [O]; the *mer*.....*henket*, "superintendent of the washing of linen" [P]; an attendant [Q]; and the *sûht* (?) *kher tholti*, "sandal-bearer" [R]. Beneath are two dwarfs, *nomu* and *zeneb* [S, T]. At Khety's feet are three dogs and a baboon [X]. The horizontal and vertical lines of inscription [U-W] give the name and titles of Khety, among which latter is *âr menu nu nehek em het neter Khnem neb Herur*, "making monuments of eternity in the temple of Khnem, Lord of Herur."

(b) Western Pilaster (see Key plan K, and diagram of wall).

Upon this pilaster are painted six groups of foot-soldiers carrying arms.

SOUTH WALL: West half. (See Key plan L, M, and Pl. xvii.)

FRIEZE.					
B			A		
C	D	E	F		
G					
H		I	J	K	L
N		P		R	
M	O			S	
Q				T	

Immediately below the frieze is a line of painted hieroglyphs [A, B], reading ←, giving the name and titles of Khety. He is noted as *meru net-ef*, "beloved of his townsmen;" *hesy en hesep-ef*, "favoured of his countrypeople;" *âdu Nekht em set neb, hetepu neteru em ârert[ef] amakhet Khety*, "heir of Nekht in every place, by whose deeds the gods are pacified."

The scenes are arranged in five rows of varying height.

Row 1. Procession of the statue of Khety in a naos [O]. In front are three men dancing, with three others clapping hands to beat time [D]; three female dancers and three women beating time [E]. The procession is headed by an officer, to whom a number of men are bringing joints of meat and other viands [F].

Row 2. Herdsmen leading and driving cattle [G].

Scenes and
Inscriptions
(cont.)

Row 3. Men sacrificing oryxes and a bull [H]. Others driving donkeys saddled with panniers [I] towards a superintendent, and five men who are reaping [J]. To the right is depicted a granary, with men at work filling and carrying sacks of corn [K]; three tables laden with boxes, sacks (such as are used for the more precious stibium and other valuable minerals and metals), and sheaves of arrows (?) [L].

At the eastern end of this wall, and occupying Rows 3-6 in height, is a large seated figure of Khety [M] with a scribe and a priest burning incense in a censer before him [N].

Before Khety is a large altar laden with offerings [O], and to it, in Rows 4 and 5, men are bringing offerings of food, lotus flowers, &c. [P, Q].

At the western end of Rows 4 and 5 the space is sub-divided into three parts. The upper sub-division shows men gathering flax [R]; the centre and lower one, men ploughing with oxen [S, T]. In the centre of the wall, from the middle of Row 4 to the bottom of Row 5, there is a recess, roughly cut at a later period through the paintings: on the east side of this excavation Champollion has inscribed his initials.

ARCHITRAVES.

Upon the architraves are painted four inscriptions, a hand copy of which may be found on Pl. xviii.

(a) Western architrave.

1. Reading \Rightarrow , gives the name and titles of Khety; among the latter are—*ār helep neter en neteru neb en Mahez*, "making divine offerings to all the gods of the Oryx nome."

2. Reading \Leftarrow , gives the name and titles of Khety with *ān gemāu mā get-ef*, "pillar of the entire south;" *ur remu*, "great of fishes;" *āsha aptu*, "abundant of wild fowl;" *mary Sekhet neb heb*, "beloved of Sekhet, mistress of hunting;" *ārer ren[ef her] menu nu zet ān sa-ef ādy-ef Khety*, "one whose name is written upon monuments of eternity by his son and heir, Khety."

(b) Eastern architrave.

1. Reading \Rightarrow , gives the *Tā helep seten* formula to Anubis and Osiris, together with the name and titles of Khety.

2. Reading \Leftarrow , gives the *Tā helep seten* formula to Anubis for a good burial and the prayer for a good burial, with the titles of Khety. The inscription is unfinished.

GREEK AND COPTIC GRAFFITI.

GREEK AND COPTIC GRAFFITI.

The following is a list of the Greek and Coptic Graffiti on the walls of the tombs at Beni Hasan. Several of those from Tomb No. 15 were copied by Champollion and published in the *Monuments de l'Égypte et de la Nubie, Notices descriptives*, Tome ii., p. 384. Prof. Sayce has also published a list of the Coptic Graffiti, but it is far from complete; it may be found in the fourth volume of the *Proceedings of the Society of Biblical Archaeology* (pp. 117-121). The Greek inscriptions record the names of visitors to the tombs. The Coptic graffiti consist principally of the names of the Trinity and of saints and holy men of the Old and New Testament, as well as of hermits who probably dwelt in the tombs. In Tomb No. 23 is a curious table of the Greek alphabet, written by a Copt (see Pl. xxv., A, B, C). He has first written it out in correct order, then inverted it, and thirdly, arranged the letters so that the first is next to the last, the second to the last but one. Below these alphabets are syllables, first of one consonant and a vowel (see Pl. xxv., D, E), then of a vowel between two consonants (F-H). At *s* are noted the six additional letters of the Coptic alphabet.

TOMB No. 2.

Near the top of the first left-hand column of the Main Chamber:—

1. ΠΤΟΛΕ

ΜΑΙΟC

ΑΠΟΛ

ΛΩΝΙΟ[Y]

[H]ΚΩ/////

//////////

"I, Ptolemy,

the son of

Apollonius,

have come."

TOMB No. 3.

On the right jamb of the entrance to the Main Chamber:—

2. ΑΠΑΤΙΩΤ (scratched)

On the East wall (south side):—

3. ΜΕΝΦΟΙΒΑΜΜΩΝΠΑ[ΩHP]Ε (in black ink)

4. ΙCΑΚΚΟΥΕΙ (in black ink)

5. ΠΙΩΤΠΩΗΕΡΕΠΕΠΝΑΕ//////////Α////////// [ΣΑΜΗΝ. + (in red ink)

TOMB No. 13.

On the left-hand door-post:—

6. ΑΠΑΤΑΠΝΟΥΤΕ (scratched)

TOMB No. 14.

On the North wall:—

7. ΕΙC ΘΕΟC (in red ink) "One God."

TOMB No. 15.

On the North wall (all are written in red ink):—

8. ΠΟΥΜΗΝΑΞ

ΜΟΥCΙ

ΙΩΞΑΝΝΗC

9. [T]ΑΝΙΗΞ

10. ΑΠΑΝΟΥΤΕ

11. ΕΝΩΧ ΦΙΝΕΑC

ΞΑΜΩC ΟCΗΕ ΙΩΗΞ

ΙΑΚΩΒ ΑΠΑΝΟΥΤΕ

12. ΑΠΑ

13. ΩΞ
ΩΝ
ΗΡ
ΓΕ
14. ΑΠΑΖΩΡ
15. ΙΩΒ ΝΩΞΕ
////////ΠΧΧΜΓ
ΠΧΙΑΖΜΟ
16. ΝΩΞΕΜΝΑΚΙΗΩΣΛΨΖΑΝΕ
17. ΦΙΝΕΑϸ
18. ΕΝΩΧ
ΜΝΝΩΞΕ
19. ΜΑΡΘΗ
20. ΟΘΗΕΪΩΗΛ ΖΑΜΩϸ ΤΑΝΙΗΛ
ΕΡΕΠΝΟΥΤΕϸΥΗΕΡΟΚ
ΙΩΚΒΙϸΚΔΑΝΕΪΔΤΑΨΟΙ
ΘΛΟΥΛ ΕΛΑΘΑΡ
21. ΠΙΩΤΠΨΕΡΕΠΕΠΝΕΥΜΑΕΤΟΥΑΑΒ
[ΜΑΡΙΑΜΑΡΘΕ
"The Father, the Son, the Holy Ghost, Mary
and Martha,"
22. ΑΠΑ
23. ΑΠΟΛΛΩ
24. ΠΧΟΕΙϸ
25. ΝΩΞΕ
26. ΠΑΠΑ
27. ΧΜΓ
28. ΩΞΑΝΝΗϸ
29. ΠΑΥΛΟϸ
30. ΤΑΠΑΝΟΥΠ
31. ΧΜΓ
32. ΑΠΑΖΩΡ
33. ΑΠΑΖΩΡ
34. ΑΠΑΠΦΙΒΑΩΝ ΠΑΥΛΟϸ Π
ΑΒΡΑΞΑΜ>[ΙΑ]Κ> ΙΑΚΩΒ | ΠΑΝΟΥ.
ΠΑΠΙΥΒΑΩΝ
ΠΑΠΗΨΠΑΥΛΕ ΠΑΧΟΕΙϸ
35. ΧΠΑΗΝΜΨΙ

36. ΑΠΑΒΗϸΑ
ΙΩΧΗΦ | ΠΑΥΛΟϸ | ΑΝΤΡΕϸ
ΑΥΩΠΑΝΟΥΤΕ ΙΩΞΑΝΝΗϸ | ΠΕΤΡΟϸ
ΠΦΙΛΕΠΠΟϸ
37. ΠΕΡΟϸ (sic) ΠΑΠΟϸΤΟΛΟϸ
ΘΩΜΑϸ ΠΑΥΛΟϸ ΠΑΥΛΟϸ
ΒΑΛΘΟΛΟΜΕΟϸ
38. ΑΠΑΠΑΝΟΥΤΕΠΑΤΘΞΑΜΕϸ
ΑΠΑΞΕΞΕΝΝΑΠΑΒΕϸΑ
ΑΝΤΡΕϸΠΦΙΛΕΠΠΟϸ
39. ΘΙ ΠΧ
ΑΠΑΠΑΖΜΟ
ΑΠΑΘΥΟΤΡ
ΑΠΑΖΩΡϸΙΗϸ
ΧΜΓ
ΙΩΞΑΝΗϸ
40. ΑΡΤΕΜΩΝΗ
41. ΠΧΟΕΙϸ ΠΝΟΥΤΕ
42. ΑΠΑΑΒΡΞΡΗΚΑΡΩΝ
43. ΠΒ
44. ΙΩΧΗΦ
ΠΑΝΟΥΠ
ΠΑΠΝΟΥΤΕ
45. ΜΩΥϸϸϸ : ΕΙΗϸΟΥϸΠΨΗΕΝΝΑΥΗ
"Joshua the son of Nun."

On the North wall :—

46. ΠΑΤΑΥΡΙΝ
47. ΠΧΟΕΙϸ
48. ΠΙΩΤ
49. ΠΑΠΛΛΩ
50. ΠΨΧΟΕΙϸΠΒ
51. ΨΟΙ
ΨΛΗΛΕΧΩΪ "Pray for me."
52. ΒΙΚΤΩΡ
53. ϸΟΥ////////ΡϸΥϸ
54. ΙΑΚΩΒ
ΙΞΙΑΚΩΒ

K 2

75. ΝΩΘ[Ε]ΑΒΡΑΞΑΜ Ι[CΑ]Κ
 [ΙΑΚΩ]Β ΙΩΧΦ ΙΕΥΕC
 //////////CΘCΝΗ ΙΩΞΑΝΝΗC
 ΔΑΝΙΗΛ ΑΝΑΝΙΑC
 ΜΙCΑ[ΕΛ]ΑΖ[Α]ΡΙΑC (?)

76. ΙΩΚΑ[B]

77. ΠΑΧΤΟC
 ΠΑΤΑΝΟΥΤΕ

78. ΙΑΚΩΒ

TOMB No. 32.

On the left-hand door-post (scratched) :—

79. ΔΗΜΗΤΡΙ

80. ΠΑΜΜΕΝΗCΤΑΜΜΕΝΟΥΗΚΩΗΟΤΑ
 [ΥΝΙΝ]

TOMB No. 33.

On the South wall (in black ink) :—

81. ΑΠΑΞΩΡΠΡΜ	"Father Hor,
ΠΕΜΞΕΑQM	the man of Pemje
ΤΟΝΜΜΟQΝ	(Oxyrhynchus),
CΟΥΜΗΤΝΕ	fell asleep on the
ΜΩΪΡΞΝΟΥΕ	tenth day of Mechir in
ΙΡΗΝΗΞΑΜΗΝ	peace. Amen!
ΑΡΙΤΑΓΑΠΙΗΑΡΙ	Love and
ΠΕQΜΕΥΕ	remember him.
ΟΥCΝΝΙΜΕΤ	.....
////////ΩΩΜΠΕQ"
////////ΤΑΝ	
82. ΑΠΑΜΙΧΑΗΛ	

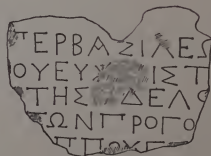


FIG. 6.

FRAGMENT OF LIMESTONE STELA WITH DEDICATION FOR ONE OF THE PTOLEMIES.

Found in excavating the well of Tomb No. 32: now in the Museum of Ghizeh.

[Scale 1:4.]

[Vide p. 81.]

APPENDIX.

MR. G. WILLOUGHBY FRASER'S REPORT

ON THE

TOMBS AT BENI HASAN.

15
27
17
17

A few copies of this Report
are in the possession of the
British Museum.

TOMBS AT BENI HASAN.¹

I. NOTES ON THE ARCHITECTURE.

THE tombs at Beni Hasan are grouped in two ranges, facing west, the upper range alone having chambers still remaining over the tomb-shafts. The lower range consists only of sunken shafts (*vide* Sketch Survey, *Beni Hasan*, Pt. I., Pl. ii., where the lower range is marked "mummy-pits").

Tomb No. 1. Beginning at the northern end of the upper range, the first tomb is unfinished and, in fact, barely commenced.

Tomb No. 2. (*Beni Hasan*, Pt. I., Pl. iv.) The tomb of Amenemhat is one of the largest, and in general proportions perhaps the finest in the whole group. It is composed of an open court, a portico, a main chamber, and a shrine. The open court presents no peculiarities; it is merely the result of cutting back into the cliff in order to obtain a face of rock sufficiently high for the excavation of the portico. This portico is formed by two octagonal columns supporting an architrave, above which are the remains of two dentils, the rest having disappeared. The columns have bases and abaci, the width of which is the same as that of the architrave which they support. Inside the portico the roof is arched, and has a maximum height of 276

inches. The whole is unfinished, the floor being rough; is it not possible that the columns were intended to be sixteen-sided, though the work never got beyond the octagon stage?

The great doorway in the centre of the eastern wall of the portico has been more carefully finished. The height of 199·5 inches and the width of 72·5 inches seem to point to a cubit of 20·8 inches being used to lay it out. This would give a height of 9·5 cubits and a width of 3·5 cubits. The door itself (Pt. I., Pl. v.) opened inwards, and was made in a single leaf to the full height of the doorway. It was pivoted above in a wooden lintel-beam, the lower pivot resting on a hard heel-stone, which was let into a quadrant socket cut in the floor of the main chamber. The jambs of the door, i.e., the thickness of the wall separating the portico and the main chamber, form a kind of entrance passage. The main chamber was almost square, the average length of the side walls being 457 inches, and the greatest variation in the length of the different sides being ± 1 inch. This would make a square of 21·97 cubits (or, roughly, 22 cubits), taking the cubit with which it was set out at 20·8 inches. The southern wall appears in every way better finished than the others; the lower portions of the walls and the floor itself are rough.

The columns, of which there are four (see Pt. I., Pl. v.), are sixteen-sided, slightly fluted, the depth of the flute varying from 0·42 to 0·26 inch. Those sides, however, which directly face the east and west centre line of the

¹ The general survey and plans of Tombs Nos. 1—14 are published in *Beni Hasan*, Pt. I., the remainder of the plans are in the present volume.

tomb have been left flat, probably to receive an inscription. The columns taper slightly from the base to the top, which is surmounted by a square abacus of the same width as the architrave. The sides average 7'78 inches at the top, 7'82 inches at the centre, and 8'23 inches at the base.

The architraves supported by these columns divide the roof into three parts, consisting of flat arches springing from the upper edges of the architraves. The greatest height from the floor to the *intrados* or summit of the arch is 264 inches or 12·5 cubits, whilst the walls average 242·4 inches or 11·5 cubits. The height from the floor to the under-side of the architraves is 212 inches.

A doorway in the centre of the eastern wall, 129 inches (6·2 cubits) high, admits to the shrine, the floor of which is raised above the level of the main chamber. The door (Pt. I, Pl. vA) had two leaves closing in the centre; the lintel was a wooden beam let in above the doorway, and quadrant sockets cut in the sill held the heel-stones.

The shrine itself, a small chamber 104 inches wide and 86·5 inches long, contained the great Ka-statue of Amenemhat, seated, with his wife standing on his right, and his mother on his left hand. The right hand of the statue of Amenemhat was found below on the hill, and has been replaced in the shrine. It is closed and grasps a yellow tie; it measures 8 inches across the knuckles, so that if we take a human hand to measure about 3·5 inches at the same place, this would indicate that the statue was almost two and a half times the natural size. To judge from this fragment, the workmanship of the statue must have been coarse and rough, but to conceal this defect it may have been highly coloured. There are two sepulchral shafts in this tomb, which are on the southern side of the main chamber, but it was not considered desirable to have them cleared.

The dimensions of this tomb will be further dealt with when comparing it with the following one.

Tomb No. 3. The tomb of Khnemhotep II. (Pt. I, Pl. xxii.), though smaller than that of Amenemhat and possibly not so well proportioned, is of much superior work.

To begin with the portico (which is preceded by an open court, as in the tomb of Amenemhat), the dentils above the architrave are almost complete, and the two sixteen-sided columns are finished. The average width of the sides is 5·5 inches at the top and 6·8 at the

bottom. Inside the portico we again find an arched roof, the height to the *intrados* measuring 212·7 inches.

The great doorway has an average height of 142·75 inches and a width of 56·5 inches, which gives as nearly as possible 7 cubits of 20·6 inches for the height, and 2·74 cubits for the width. The wall separating the portico and main chamber has a thickness of 40·03 inches or 1·94 cubit.

The doorway itself was closed by a wooden door pivoted above in a timber lintel let into the wall, and below, resting on a pivot block let into a quadrant socket. The jambs of the doorway proper are not parallel, the stone having been more cut away on the south side, so that the passage widens inwards; this would give the idea of a door of considerable thickness and fitting well.

From an example found in the small tomb No. 34, the heel-stone of the great doors appears to have been a roughly shaped hard stone, such as dolerite, with a shallow depression on the upper surface for the door-post to work in.

The main chamber in the tomb of Khnemhotep is not quite square, the length averaging 377·26 inches, while the breadth averages 382·06 inches, showing a difference of 4·8 inches. The breadth seems to be intended for 18·5 cubits, whilst the length may have been set out with a cubit rather worn, about 26 of an inch too short.

The roof is arranged in three flat arches, with a height of 232·8 inches or 11·2 cubits from the *intrados* to the floor. The columns were sixteen-sided, but without fluting; they have all been cut clean away, even the bases having gone. The height from the floor to the under-side of the architraves averages 192·95 inches or 9·3 cubits, so that the columns themselves must have been about 9 cubits high.

In this tomb the floor of the shrine is on the same level as that of the main chamber, but there is a raised threshold in the doorway. The shrine doorway has an average height of 109·22 inches or about 5·3 cubits, and a width of 49·7 inches or 2·1 cubits. The interior of the shrine is far better finished than that in the tomb of Amenemhat. It measures 121·36 inches in length and 91·52 inches in breadth, with an average height of 114·9 inches, giving respective cubit measures of 5·8, 4·4, and 5·5 cubits. It contained a large seated figure of Khnemhotep; a portion of the face of which was found lying, like the hand of Amenemhat, on the hill side; but the figure is too mutilated to admit of any exact

estimate of its original size, and the fragments obtained from the clearing of the well, though they show that it was painted a brilliant red, do not help us any further. This was the only statue in the shrine, the other figures being merely incised and painted on the walls.

The door was made in two leaves; a beam about 5 inches square formed the lintel, and there was the usual arrangement of quadrant sockets to take the lower ends of the door-posts.

The architectural work of this tomb is better than any other in the whole range. The walls are cut in a good stratum free from boulders, and the floors of the main chamber and shrine are carefully worked flat; this seems to show that the tomb was really finished, which is rarely the case with any of the others.

Of tomb-shafts there are four, two on the southern wall finished, one only marked out on the floor, and one in front of the shrine doorway cut to a maximum depth of 26 inches; this latter may perhaps be of a later date than the tomb, as it is roughly cut, and is not set out square with any wall of the tomb.

When the central shaft on the south side of the tomb was cleared (see Pt. I, Pl. xxiii., Figs. 1—3), it was found that it descended vertically for 120 inches, and that the floor was then roughly stepped down to the chamber some 110 inches lower. The chamber or vault itself consisted of a central passage, about 3 feet wide and 3 feet high, with excavations along the sides forming aisles, the roofs of which were some 60 inches lower than the roof of the central passage. The chamber measured 115 inches in length and 108 inches in breadth, and at the southern end was a further chamber or passage, 80 inches long, 40 inches wide, and 50 inches high, the floor of which sloped slightly downwards. The whole of the lower portion was unfinished, but the scheme in this and other similar vaults at Beni Hasan seems to have been, a central passage between two aisles or receptacles for the great wooden sarcophagi. I am inclined to think that the further passage contained the foundation deposit of the tomb placed in a small well in the floor. The sarcophagus of the original owner of the tomb possibly stood in this passage, while those of his sons or descendants were placed in the aisles of the outer chamber, the central passage remaining clear.

As might be expected from their position, these tombs have in most cases been completely plundered. The Coptic and late Roman pottery found in the wells, and in this case even in the chamber, affords evidence that at

the time of Coptic residence in this tomb the shafts were almost empty, and probably the top of the entrance to the vault was visible.

There is, however, no evidence that they were ever re-used for burials in the later dynasties. The only pottery found, which cannot certainly be attributed to late Roman times, is distinctly of the materials and forms of the XIIIth Dynasty, so far as we know them, and the remains of the earlier burials have never been removed.¹ We found numerous fragments of the sarcophagi, which were made of wood 2·0 inches thick, and painted in panel patterns, the colours used being blue, red, black, and yellow; also a very roughly made table of offerings painted red (see Pt. I, Pl. xxiii., Fig. 4), and the apex of a small obelisk in limestone, which probably was one of a pair standing on either side of the table of offerings.

The shaft itself has the unusual feature of a chamber cut in the eastern side of it, 44 inches wide and 47 inches high, extending the full length of the side of the shaft; the object of this chamber is not clear. The shaft was carefully closed at a depth of 48 inches by means of stone beams let into grooves cut in the eastern and western walls; the grooves did not extend the whole length of the sides, the opening thus left at one end being probably closed by a loose slab (see Pt. I, Pl. xxiii., Fig. 2). Clean chips laid on these beams probably formed a bed for the great slab which closed the whole mouth of the well at floor level. A tomb-shaft which I cleared at El-Lahûn in 1889 showed a similar arrangement, the beams being there still in position.

About one-sixth part of one of the interior columns was found in the large well; it weighed about a ton and a quarter, and gave Mr. Blackden and myself considerable trouble to raise it the 28 feet to the floor. It is valuable as it enables us to restore these columns, the form of which was quite unknown. It was painted like the dado in imitation of granite (Pt. I, Pl. xxiii., Fig. 5).

Before proceeding to describe the other tombs, it is desirable to give some account of the method of excavating employed by the makers of the tombs, and to compare the accuracy of the work in the two great tombs just described.

The method of excavating would appear to have been

¹ See below, p. 79, for a description of the antiquities found here.

somewhat as follows: they first drove an open heading in the slope of the hill, until the vertical face was high enough to leave a certain thickness of solid rock above the *intrados* of the roof arches. Occasionally, as in Tomb No. 29, a sufficient thickness was not provided, with the result that the roof has in part fallen in. To judge by the shape of the cuts and the traces of copper, the excavations were made with bronze chisels. In the wall of Tomb No. 4 (Klînemhotep IV.) we find in a face of 42 inches 10 chisel marks, each of 1·6 inch wide; and in another place 9 chisel cuts, each of 1·7 inch, in 40 inches of face. In this instance the marking showed that the roof had been formed by chisel cuts 0·4 inch wide.

It is difficult to say where the stone chisels¹ (chipped off from the hard and compact boulder stones here so common) were used. Great numbers of them are found at Beni Hasan, El-Bersheh, the alabaster quarries behind Tell Beni Amaran (Tell el-Amarna), and at Asyût, and they are probably to be found wherever these boulders occur. They may have been used to partly dress the surfaces which had been roughly hewn out with bronze chisels or adzes.

To return to the excavation. The necessary face having been obtained, the pillars were rough hewn and the door cut through; after which one gang would probably work outside, while others, in the first instance, faced the interior western wall, working from the roof downwards, and afterwards completed the remainder of the chamber. To judge by the unfinished Tomb No. 5, the stone was taken out in blocks, the workmen proceeding from the roof downwards over the surface of the floor. In this case the blocks average about 60 inches by 20 inches in length and breadth, and 22 inches in depth. In one block, of a mean depth of 14 inches and a length of 51 inches, there are 31 chisel-holes along the back, running horizontally, and made with an edge of 0·4 inch, with the object of prising up the stone from its bed.

The jambs of the door have been left rough below to prevent damage to them by the passage of the blocks which had been cut out and the traffic of the workmen.

¹ Large rough chisel- and adze-shaped implements of hard limestone, very coarsely flaked, the cutting edge more carefully formed by bruising. They are roughly oval in section, about 3 inches \times 2½ in diameter, and 10 inches long. One is 11 inches in length, some are smaller, and a well-shaped specimen, circular in section, is about 2½ inches in diameter and 8 inches long. It has been bruised all over into a neat chisel form.

In preparing and cutting the columns with sixteen sides the following method appears to have been adopted:—

1st. To hew out a rough square pillar.

2nd. To cut off its corners, thus forming an octagon.

3rd. To cut off the corners of the octagon, thus getting sixteen sides, the planes of which were sometimes afterwards fluted.

An example of this occurs in Tomb No. 4 (Pt. I, Pl. xl., Fig. 1), where an unfinished column still shows the setting out of the octagon near the base. When the columns were fluted, as in Tomb No. 2, this was probably done with a crescent-shaped grinder of hard stone.

The fluting varied in depth and was comparatively shallow: thus, in the example (Pt. I, Pl. v., Fig. 2) from the tomb of Amenemhat, the depth of fluting at the top is 0·427 inch, while that of the corresponding column is only 0·261 inch.

As to the accuracy with which these columns were formed, the off-sets given in Pt. I, Pl. v., Fig. 2, show that apart from the mean diminution or taper from the bottom to the top, which averages about 1 inch in 122 inches on a flat surface, there are errors of workmanship which diverge considerably from that average. Thus, instead of diminishing from the off-sets 60 inches to 50 inches, there is an increase of 0·2 inch instead of a decrease as there should be (see Table I.).

We have next to consider the degree of accuracy shown in forming the main chambers.

In Tomb No. 3, the measurements between the north and south walls are at floor level.

West end	...	...	382·4 inches
Centre	...	...	383·08 "
East end	...	...	381·60 "

in a length from west to east of 377·6 inches, showing a contraction at the rate of 1 inch in 147 inches from the centre to the east.

Again, the distance in plan between the north wall of the same tomb and the southern edge of the adjacent architrave is—

At west end	...	...	136·3 inches
Centre	...	...	135·5 "
East end	...	...	135·5 "

the tendency in this instance, as in others, showing a tendency to correct itself as it progressed.

We next come to questions of the workmanship in producing the plane surfaces in the walls.

With this object very numerous and accurate plumb-

bob measurements were made. These are illustrated by record-tables, of which Tables I. to IV. are examples, and by diagrams, as in Pt. I. Pl. v., Fig. 3, Pl. xxiii., Figs. 6 and 7, where the off-set measurements are on a scale ten times that of the longitudinal or vertical dimensions.

The diagram, Pl. xxiii., Fig. 6, with Table IV., illustrates the straightness of the north and south walls in the tomb of Khnemhotep II., at about 3 feet 6 inches above floor level. The north wall, it will be seen, diverges more from the straight line (joining it sometimes) than the south wall, the maximum divergence being 0.4 inch in the north and 0.3 inch in the south wall.

The verticality of these north and south walls in the tombs of Amenemhat and Khnemhotep II. is illustrated by diagrams (Pl. v., Fig. 3, and Pl. xxiii., Fig. 7) and Tables II. and III. These show the superior finish and accuracy of work in the latter tomb, where also the rock lent itself much more favourably to the work.

In the case of Tomb No. 3, only the western measurements are reduced to 0 in the diagram, while for Tomb No. 2 all are so reduced.

From the tables and diagrams of Tomb No. 3 it will be seen that the greatest divergence at the west, centre, and east ends of the north walls are respectively 0.45 inch, 0.3 inch, and 0.2 inch, the maximum divergence throughout being 0.45 inch. In the south wall the greatest divergences at the west, centre, and east ends are more considerable, viz., 1.25 inch, 0.17 inch, and 0.2 inch, and the maximum divergence is 1.25 inch. On the whole, the divergence from the straight decreases from the west, where the work began, to the east.

In the case of the north and south walls of Tomb No. 2 (Amenemhat, Pl. v., Fig. 3, and Table II.), the greatest divergences at the west, centre, and east of the north wall are 2.9 inches, 0.9 inch, and 2.45 inches, the maximum divergence being 2.45 inches from 0. In the south wall, the divergence from west, centre, and east are 1.95 inch, 0.65 inch, and 4.68 inches, the last being the maximum divergence of the wall throughout. This considerable divergence is, however, chiefly due to the want of finish in the lower 30 inches of the wall.

On the whole, in both tombs there is a tendency to greater divergence from the floor upwards, but the curves do not appear to show any fixity of purpose in these deviations from the perpendicular.

In Tomb No. 6 we find an example of how the work was set out.

At each of three corners of the chamber there is a rectangular draft cut horizontally in the still unfinished surface of the wall to the depth of about 1 inch, and a similar draft at about 3 feet from the floor is carried round upon the vertical face of an exterior side, then at right angles along the vertical face of the entrance wall, and again at right angles along the jamb of the door, so as to fix the exact width of this latter.

Tomb No. 4. (See Pl. xl.) The tomb of Khnemhotep IV., son of Khnemhotep II., is quite unfinished. In style, it is the same as that of his father's, but it is on a smaller scale. One of the columns supporting the front architrave of the portico has been cut away; the other, already mentioned, shows us how the sixteen-sided columns were worked up into the octagon stage.

A curious hole cut into the wall, just south of the doorway, probably marks the place where a flaw occurred in the stone, the recess being made to take a fresh piece of sound stone.

Inside, we find the western wall begun and partly smoothed, the rest being still in the rough. Wedge-marks appear distinctly on one portion of the eastern wall, showing how the block was separated from the wall. There were six wedges in a length of 40 inches to split off a block 40 inches by 20 inches, and perhaps 12 inches thick; the wedges were about 2 inches wide, whether of bronze or wood is uncertain, but the latter material is the more probable, as when wetted it would swell and burst off the block.

Tomb No. 5. The method of cutting out a tomb is still better shown in the next tomb, No. 5, which is unfinished and without a name.

The columns are only roughed out, with sixteen sides. Inside, the blocks remain standing all over the floor *in situ*, having been cut but not split off from their bases; they are generally some 60 inches long, 18 inches wide, and 22 inches high.

The cutting edge of the XIIth Dynasty tools here measured 0.5 inch, but the persons who later on destroyed the architrave used a chisel of 0.4 inch, and made a cut 4.5 inches deep to separate the stone, which had a base of 22 inches in width.

The next tomb which calls for remark is No. 9.

Tomb No. 9. No trace of the original painting remains, but the tomb has been carefully finished, and consists

of the outer court (in this case 122 inches by 133 inches, this space being almost entirely occupied by a tomb-shaft), and the main chamber measuring 108·5 inches by 103·9 inches, with a slightly arched roof and a small shrine in the eastern wall above the floor level. The shrine measures 47·3 inches by 51·9 inches high, and contained a small figure, now destroyed.

From No. 9 to No. 13 we have tombs all more or less unfinished.

Tomb No. 13. (See Part I, Pl. xli.) This tomb is similar to No. 9, but lacks the shrine and the well in the outer court. On the front are inscribed the titles and prayers of a royal scribe, Khnemhotep.

The chamber contained a small well, almost empty when we arrived. This we cleared, and the sarcophagus chamber was used as a photographic dark room until we were driven out by bats.

This tomb brings us to the end of the Northern Group. The return in the hill here forms to some degree a boundary line between the earlier and later tombs.

Tomb No. 14. The first of the tombs in what may be called the Southern Group is that of Khnemhotep I. (Pt. I, Pl. xliii.) It is small and of poor workmanship, due perhaps to the fact that in the reign of Amenemhat I., after its stormy commencement, the nobles had not yet reached that degree of wealth and power of which we detect the evidence in the tombs of Amenemhat and Khnemhotep II. Here we have no large outer court and no portico; the plan being limited to a single chamber measuring 325 inches by 348 inches.

An architrave running north and south, formerly supported by lotus-bud columns, which are now entirely destroyed, divided the chamber in the proportion of one-third to the east of the architrave and two-thirds to the west (see Part I, Pl. xliii.).

The general workmanship is poor, and owing to a mistake in setting out their work, the masons, in order to avoid making the north wall (which is separated from the next tomb going north by a small gully) too thin, were obliged to leave an unsightly buttress in the north-west corner of the chamber.

Tomb No. 15. The next tomb to the south is that of Baqt III. Here we have an outside court, in the northern side of which are the remains of an ashlar wall, separating it from the tomb of Khnemhotep I. (see Pl. ii. in this volume). After passing through a door-

way 182·5 inches high, the main chamber—the largest at Beni Hasan—is reached; it measures 657 inches by 472 inches, and averages 186 inches high.

An architrave formerly supported by two lotus-bud columns, which have disappeared as usual, divides the chamber in the proportion of one-third to the east of the architrave and two-thirds to the west; and this seems to be the general proportion in all the tombs made on a plan similar to this one.

Near the eastern end of the southern wall there is a small chamber, 57·8 inches by 83·1 inches, which contains a table of offerings and a false doorway cut in the western wall.

Just outside this shrine is the mouth of a large tomb-shaft (see Pl. iii.). It was cleared after considerable labour, as it contained over forty tons of stones and boulders, some of the largest of the latter weighing as much as six cwt. The shaft descended to a depth of 957 inches or 79 feet 9 inches, at which point a doorway on the northern side gave access to a chamber 145·5 inches by 127·5 inches. From the centre of this chamber another well went down a further 240 inches or 20 feet, and at the bottom, on the southern side, a doorway led into a chamber which measures at floor level 144·4 inches by 100 inches. On each side benches 25 inches wide run the whole length of the chamber, at about 32·5 inches above the floor; on them were probably ranged the coffins and offerings. Beyond this large, roughly-finished chamber is a smaller chamber or passage, sloping down from the floor level of the southern wall. It has been carefully finished, and measures 158·5 inches by 56·5 inches, and 76·8 inches high; at the lower end is a small square hole 25·5 inches deep and 25·5 inches by 24·8 inches on plan. This, I imagine, contained a species of foundation deposit. The level of the bottom of this small shaft is 306·8 inches or 25 feet 6 inches below the bottom of the great shaft, making thus a total depth of 1263 inches or 105 feet 3 inches below the floor level of the chamber above. This is, as far as I am aware, the deepest shaft yet found and cleared in Egypt.

Returning to the surface, the great doorway calls for notice. Above the jamb, on the northern side, is a curious hole in the wall, apparently intended to take a wooden or bronze socket, which must have projected from the wall and have held the door-post, as there is no lintel. The door seems to have shut flat against the doorway, and not to have fitted it as in most of the tombs.

Tomb No. 16. The next tomb, No. 16 on the plan, is an exact counterpart of the tomb of Khnemhotep I. (No. 14). It served as our dwelling-house during the time we were at Beni Hasan.

Tomb No. 17. The tomb of Khety (No. 17 on the plan and Pl. ix.) is the second largest in the group. A plain door-way 171 inches high leads into a chamber 625·7 inches long and 457 inches wide. On the northern side of the doorway is a curious buttress projecting from the western wall, which has been partly destroyed, but was formerly 62 or 63 inches high. On its southern face are the remains of some carving, not unlike the back leg of an Egyptian chair; possibly there was a small figure here; but as the doorway has no sockets for the door-post, and it is difficult to see how it can have been closed, perhaps the buttress may have been connected with the fastening of the door, rather than be the remains of a seated figure.

Two architraves running north and south, and supported by six lotus-bud columns, of which the northern one in the western architrave and the central one in the eastern are still intact, give this tomb a more finished appearance than that of Baqt (Tomb No. 15).

The columns were painted in alternate bands, 12·5 inches wide, of yellow and green (?) (now turned blue); the buds themselves, painted blue-green with white stripes 0·75 inch to 1·0 inch wide, were fastened with a binding alternately purple (originally red?) and blue-green, the end of the tie which appears above the binding being of a lighter blue than the bud, while that below it is red.

This large tomb contains only two mummy-pits, both on the southern side.

Tomb No. 18. The next tomb requiring notice is No. 18. Its interest lies in the plan, which will be more readily understood from Pl. xxi. than from a description.

There are ten columns in various degrees of completion. Nine of these support three long architraves running north and south; the remaining one supports a small architrave, which runs east and west, a contrivance which may well be an addition to the original plan, and intended to hide the unsightliness of the corner necessitated by the presence of a small tomb of apparently earlier date immediately to the south of the one we are treating of.

The greatest length of the chamber is 702 inches and the greatest width 453 inches. It is entirely rough,

just as the workmen left it, excepting that several of the columns have since then been destroyed. From those that remain we see that the method employed in shaping the lotus-bud columns was, first, to rough out a pillar of square or diamond-shaped section: in the centre of the sides of this V-shaped cuts were then made, and gradually enlarged until the proper depth between the stems was reached; the four stems were then shaped by narrow vertical cuts until the form was sufficiently round to allow of the remaining irregularities and corners being faced down with finishing tools.

Though far from finished, this tomb contains five burial-pits, none of which have been cleared.

Tomb No. 21. The tomb of Nekhts, No. 21 on the plan, and Pl. xxii., is exactly similar to that of Khnemhotep I. It measures 368 inches by 330 inches, but is unfinished. The work, so far as it has gone, is better than that of most of the tombs in this group, and it has the advantage of being executed in an excellent piece of rock, the stratum in which the tombs are cut apparently varying in quality. As will be seen from the section, the roof slopes away on each side from the centre, in consequence of which the architrave has a less flat appearance. Every trace of the columns has gone, but they were probably of the lotus-bud type.

The chamber contains two shafts on the south side, and there is another just outside the door. The larger of the interior shafts is peculiar, as the walls of rock have been left standing 16 inches above floor level, thus forming a parapet round the mouth of the shaft.

On the north side of the doorway there is a rough buttress similar to that in the tomb of Khety, but as the door is still quite rough it is difficult to express any opinion as to its use.

Tomb No. 22. This tomb is unfinished, but has two false doors; it does not call for particular notice.

Tomb No. 23. The tomb of Neterneht, Pl. xxiii. Again we have an unfinished tomb, the chamber being 354 inches by 327 inches: the architrave shows scarcely a trace of the columns, and the floor none at all.

The floor has been much cut over as a quarry in later times, and the graffiti show that during the Coptic period the chamber was used as a school-room.

The roof, on the eastern side of the architrave, has been painted in patterns, with a band of inscription down the centre from north to south.

The painted eastern wall seems to show clearly that the painting of the tomb went on side by side with the excavation.

Tomb No. 24. Outside this tomb, but now joined to it by the partition wall having been cut away, there is a small, uninscribed tomb (No. 24), in the shaft of which was found an undisturbed burial of the XIth or XIIth Dynasty.

This small tomb has an arched roof, but is otherwise not remarkable.

Tomb No. 27. The next noteworthy tomb (that of Remushenta, Pl. xxvi.) was simply a plain chamber, measuring 355 inches by 356.5 inches. It never had either architrave or columns, but seems to have been carefully finished; the average height of the roof above floor level is 134 inches. On the southern half of the western wall is a false doorway, which was left unfinished. The chamber contained six burial shafts.

Tomb No. 29. This tomb, that of Baqt I., is remarkable chiefly for its size (see Pl. xxvii.). Here the masons have got too high in the stratum, the result being that they have had to leave the roof full of boulders, in a very rough state; moreover, they did not allow enough thickness in the roof, so that parts have fallen in, and the rest is cracked and liable to come down in a few years' time, unless it is built up with piers or in some other way supported. The chamber measures 435 inches by 400 inches. Again we have neither architrave nor columns; the average height of the roof above floor level being 150 inches. On the outside the door has been so much cut away that its real height cannot be determined.

The Coptic inhabitants of this tomb cut doorways through the northern and southern walls into the adjoining tombs.

Tomb No. 32. This tomb (Pl. xxxiii.), unfortunately without a name, brings us to an entirely different style of architecture, for here we go back to the outside portico, with an arched roof, and an architrave supported by two octagonal columns, similar to Amenemhat's tomb in the Northern Group.

A doorway 144 inches high gives entrance into a chamber 333 inches by 228 inches. On referring to the Plate it will be seen that the floor level is 19 inches above the door-sill, and that there is a great sloping shaft occupying the entire breadth of the doorway. This leads one to suppose that there were probably steps

placed at the entrance to reach the level of the floor, and these would mask the opening to the tomb shaft.

Inside we find the roof made in three arches, divided by two architraves running east and west, and formerly supported by two columns, of which the sole remains are the bases; the height to the under side of the architraves from floor level is, on an average, 160 inches, and to the *intrados* of the side arches 191.5 inches.

On the eastern wall we have another peculiarity: a shrine doorway, standing above a species of pedestal 39.8 inches high, leads into a small shrine measuring 102.3 inches by 89.7 inches, on the eastern wall of which are the remains of a small sculptured figure. The doorway is 81.8 inches high; there are no steps up to this shrine, which was closed, as usual, with a wooden door.

Besides the shaft in the doorway, there is a second sloping shaft inside in the south-west corner, descending 366 inches, or 30.5 feet, at a slope of 1 to 1½, and ending in a very small unfinished chamber.

Tomb No. 33. Next to Tomb No. 32, and joined to it by a doorway cut through the dividing wall by the Copts, is the tomb of Baqt II., No. 33 in the Sketch Survey, and Pl. xxxiv. It consists of a very plain chamber, measuring 405.4 inches by 403.3 inches, entered by a doorway 101.4 inches high and 43.3 inches wide, which is too small to light it properly. The doorway has a peculiarity in the socket, the door-post being on the south or right-hand side of the door; this, I think, the only case at Beni Hasan in which a door appears to have opened to the right. The roof has an average height of 133.2 inches at the four corners, but rises to 138.7 in the centre of the east wall. There were no columns or architrave.

Along the eastern wall are three tomb-shafts, the southernmost of which is the largest example of the square type of shafts here; it measures 62.5 inches by 62.7 inches, and was probably intended to be 3 cubits square, the cubit in this case being 20.7 inches.

The six remaining tombs do not seem to merit particular notice. They were measured, and their plans will be seen in Pl. xxxvii. of the present volume.

II. ANTIQUITIES FOUND IN THE EXCAVATIONS.

As much time and care was spent in clearing the tombs and some of the mummy-pits, it may be well to give a short account of the results.

Tomb No. 3. As already mentioned, the clearing of a shaft in the tomb of Khnemhotep II. yielded part of one of the columns and a rough table of offerings. We found also in pottery one small red clay pot, of the shape of the alabaster kohl-pots so common in the XIIth Dynasty tombs at El-Lahun and Saqqarah; half of a large circular clay stand for the pointed vases of the period; two flat-bottomed dishes and one round-bottomed dish, of red clay, rouge-faced; and also one or two unbroken and several broken offering-saucers, in rough brown-red clay, similar to those found at Meidum. Besides these, we discovered a solid baked clay lid of a canopic jar with human head. This differs slightly from similar lids found in the Theban necropolis, which are often hollow. These latter seem to date as early as the beginning of the XVIIIth Dynasty, as I found one in the tomb-well of a man named Amenemhat (his mother's name being Antef); in the chamber above there was an inscription dated 28th year of Thothmes III., painted over an older inscription.

Besides the pottery, the tomb gave us the ends of a necklace, one perfect, the other broken, made of blue glazed pottery, showing holes along the edge for six threads; a few beads and a pendant bead in similar material probably belonged to this or similar necklaces.¹

Three skulls were found and photographed, one being remarkable for the general massive appearance and firm square jaw. This skull bore traces of mummy cloth, and may reasonably be supposed to have been that of Khnemhotep himself. Acting on this belief, I carefully re-buried it, after building up the door of the tomb chamber with a stone wall.

In the small unfinished well in front of the shrine there was a clay bottle of Coptic date. It was closed with a leaden plug, but contained only clean sand.

Tomb No. 7. This tomb had a single shaft, which when cleared was found to contain a large box coffin,

¹ Two hawk's-heads of blue glazed ware, with details painted black, from the ends of two different *usesh* collars. One of the beads is large and globular, of coarse blue glazed ware.

unfortunately rifled. The wood showed only traces of a blue inscription. Two very small wooden figures 2·5 inches high, seated, with heavy black wigs, were found in it. They resemble the figures found on model boats of this age at Aswân. Besides these, a wooden paddle,² with the handle broken, was found and brought to England.

The dimensions of the coffin, 53·2 inches long, 20·4 inches wide, and 11·5 inches deep, point to a body not more than 4 feet 2 inches in length. The material was a fibrous wood 1·8 to 2 inches thick.

Tomb No. 8. Tomb No. 8 contained two shafts by the southern wall. The western one is 204 inches deep; the burial chamber (on the south side of the shaft as usual) measures 98·5 inches long, 37·25 inches wide, and about 38·5 inches high. The burial had been rifled, but many of the offering jars remained; they were carefully photographed, and consisted of small, rough, red jars whitewashed, and sealed with a lump of clay, exactly as the honey *baltis* are sealed at the present day. It is worthy of notice that the jar which seems to have been used for pouring libations, and which has places for the fingers at the bottom to enable it to be easily emptied, is here still pointed at the bottom, as in the early dynasties, and has not yet reached the flat-bottomed form, which is found in the constructions of the XVIIIth or XIXth dynasty behind the Ramesseum at El-Kurneh. Fragments of several of these jars were found.

The tomb also contained a rough slab of alabaster, on which had been cemented eight upright pieces, two of which were recovered. They seem to be for some game, but it is neither the well-known 3 by 10 game nor that mentioned by Mr. Flinders Petrie (*Kahun, Gurob, and Hawara*, page 30).

Some five or six small coarsely-cut wooden figures, with heavy black wigs, red bodies, and white waist-cloths, and a pair of white-painted wooden sandals (one of which was too much damaged to remove), complete the list of objects found in this shaft.

The chamber had been closed by slabs of stone 46 by 16 by 8·5 inches. The coffin was too much destroyed to afford any dimensions. The eastern shaft, 132 inches deep, the chamber to the south being 94 inches long, 35 inches wide and 41·5 inches high, contained similar

² Blade 9 inches, handle (imperfect?) 18 inches, broken across.

pottery and an unbroken box, the outside dimensions of which were 24·5 by 15 inches and 14·2 inches deep. The lid had battens pegged inside, and the box was fastened by means of a small knob in the side, corresponding to a hooked peg on the lid (the same method of fastening appears frequently in the wall-paintings of Tomb No. 2 and others); the side pieces were morticed and overlapped at the top. It was painted white inside, with a thin plaster coat outside painted red. Inside was the body of a baby. Below it lay a disturbed coffin, measuring 73·9 inches long, 17·7 inches wide, and 10·5 inches deep, the wood 0·8 inches thick. This coffin would contain a body 5 feet 6 inches or 5 feet 8 inches long.

Tomb No. 9. Outside this tomb is a shaft occupying almost the entire frontage space. This was carefully cleared, and yielded two large red jars and two smaller ones, a saucer and cup, and a broken offering-stand in light red pottery white-faced. The shapes were distinctly of the XIIth Dynasty, and the material of the saucer and cup was the same as that of the saucers and cups which were so plentiful at Kahun. The shapes can be seen in Mr. Flinders Petrie's book (*Kahun, Gurob, and Hawara*, Pl. xii., Nos. 22, 27, 33; Pl. xiii., 62, 94). A small limestone eye for inlaying was also found. The coffins had been destroyed, and only small fragments of them were found.

Tomb No. 15. The tomb of Baqt III., with the great shaft, gave us unfortunately next to nothing, so completely had it been rifled. One of the small wells contained the remains of the burnt coffin, from which I secured one fair-sized fragment with a hieratic inscription on it, presumably from the Book of the Dead.

The great well gave us a few unbroken jars, of the pointed-bottom form with finger places, and many fragments of the short-necked wide-mouthed vessels which seem to belong generally to the XIIth Dynasty.

One small kohl-pot in black clay was found, similar to the red clay one from Tomb No. 3.

The wooden objects had entirely decayed, owing, no doubt, to the fact that the chamber has been, on one occasion at least, full of water. Several arms and pieces of the small rough figures cut in wood, before mentioned, were lying on the benches in the tomb chamber, but the slightest touch turned them to powder.

In the upper chamber, at the bottom of the great shaft, we found a small cartouche-shaped saucer, in

syenite (?), and a small kohl-pot in a material resembling marble more than alabaster. From the shaft itself we recovered a portion of a rough table of offerings, in limestone, painted red.

Tomb No. 22. In this unfinished tomb there is a small shaft at the south-east corner, which contained some of the ordinary jars and two saucers in very good red-glazed ware, similar to the Kenek clay which is extensively used for making ornamental vases and pipes in the present day. One of these saucers had a foot to it, which is a distinct advance on the ordinary flat-bottomed pattern.

This burial also yielded the greater part of the blade of a battle-axe in bronze.¹ It appears to have been 15 inches long, and from 1·8 to 0·9 inches broad; it had been attached to a handle by nine rivets, three at each end and three in the centre, and the back of the blade was beaten up and made to form a stiff ridge between the centre and the end. This arrangement added greatly to its strength, but the blade seems too narrow and the whole too light for it to be a very deadly weapon. The skull found was that of a young man, probably he had been a soldier.

Tomb No. 24. As before mentioned, this tomb proved to have an undisturbed burial; the door of the burial chamber was built up with stones and mud bricks, the latter measuring 13·5 by 6·5 by 2 inches.

Unfortunately, the zeal of the workmen caused them to get inside before telling me. However, I saw the body lying, with head to north, in a plain wooden coffin, on the lid and round the sides of which was an inscription in blue paint; a space had been left for the name, which had been put in so roughly and in such bad colour that I was unable to read it. The dimensions of this coffin were length 74·1 inches, width about 20 inches, depth 6·7 inches, and thickness of wood 0·8 inch.

Thirteen stands for jars were found, but the jars themselves were broken; it is possible that there was not room for them in the small tomb chamber, and so they were left in the shaft, where they would be broken by the falling of chips thrown in.

Tomb No. 28. In a shaft outside a disturbed burial gave us some jars which look rather later than the

¹ Weapons of the same type are seen in Pls. xiv. and xv. of the first part of this memoir.

XIIth Dynasty, and perhaps belong to the unsettled time which succeeded it.

Three fragments of a stela were found in this shaft; it had been a good piece of stone carefully inscribed. They were, however, at the request of the Ghizich Museum, handed over to the native inspector, together with the jars.

Tomb No. 32. From the sloping shaft of Tomb No. 32 a fragment of a Greek inscription was recovered, which appears to bear the name of one of the Ptolemies. This also was handed over to the museum authorities (*vide* p. 68).

Tomb in Lower Range. From the appearance of the ground, I was led to imagine that one of the shafts in the lower range of tombs at the southern end was still intact. This proved to be the case, and hence we are able to show what a burial of the middle class kind was like during the XIIth Dynasty.

The shaft itself was only some 15 feet deep; the entrance to the burial chamber being, as usual, to the south. The doorway had been built up carefully with stones from below, and, apparently, a single row of bricks above the stone wall; but the top was closed by two large boulders, weighing some 4 cwt. each, which appear to have been merely dropped into position. They did not, of course, fit the door exactly, and crushed and upset the bricks; and through the interstices sand was washed into the tomb by rains, until the weight of it burst in the lid of the coffin and it half-filled the tomb.

The coffin was found in place, but filled with sand; it measured 69 inches long, 15 inches wide, and 15 deep, and had originally been covered with a thin yellow stucco or paint, on which there had been a blue inscription; but of this, unfortunately, only minute traces remained. At the northern end, on the lid of the coffin, were two wooden bars or stands, having places in each for three figures, the remains of which, more or less destroyed, were found inside the coffin; these figures were represented standing, apparently with the arms raised above the head, the body painted dark red, white waist-cloths and heavy black wigs. Three of the figures were in a slightly bent attitude, and there was a seventh figure in a bent attitude, coloured yellow

instead of red, very much decayed. In the coffin were found a small wooden bird, apparently the horned owl, a wooden stand painted black and white, and pieces of the model of an ox, made with a plaster head and horns and wooden body painted with black spots on white. These objects, too, seem to have been placed outside the coffin, on the lid, and to have fallen into it.

Inside, the body was laid straight, with the head north and bent to the east; beside the head was a small rough wooden pillow, with a flat fluted stem. There were no ornaments on the body, but it had been mummified, and fragments of the cloth, of a coarse texture, remained on the skull.

Wedge between the coffin and the eastern wall were four small jars, the clay sealings of which had been omitted, and above them was a single larger jar; all five were in material and shape apparently of the XIIth Dynasty.

This was evidently not the burial of a rich person, but it appears from the other tombs that the nobles had similar objects buried with them, only in greater quantities; they also seem to have had the finer alabaster jars, cups, and kohl-pots, which are found as well as, but not instead of, the plain pottery and figures, which perhaps formed part of the burial ceremonial of everybody, from the king to the petty seribe.

Conclusions. To sum up the results of the clearance of the shafts and the evidence to be gained from those which were already open,—one point appears clear, namely, that the tomb chamber was to the south of the shaft almost without exception.

The coffins were plain boxes or sarcophagi, those of the nobles being highly painted in panel patterns, with extracts from the Book of the Dead in hieratic; the commoner ones were painted, or thinly stuccoed, yellow with blue inscriptions.

In the two burials, apparently of the XIIth Dynasty, found intact, the bodies were mummified and laid straight with the head to the north.

Further, it seems probable, but not actually certain, that it was the custom to place wooden figures, such as are described above, with the burials, and in these we may perhaps see the beginning of the funeral figures, or *ushabtiu*, afterwards so common.

TABLE I.—TOMB NO. 2.

(See Pt. I., Pl. v., Fig. 2, and p. 74 of this volume.)

OFF-SETS ON THE PLANE FACE OF A 16-SIDED COLUMN.

Height. Inches.	From Ceiling Downwards. Inches.
Ceiling.	
0	0·65
10	1·65
20	1·55
30	1·25
40	1·05
50	1·15
60	0·95
70	1·15
80	0·95
90	0·95
100	0·85
110	0·93
120	0·75
130	0·85
140	0·75
150	0·7
160	0·55
170	0·25
180	0·15
190	0·15
201	0·0

TABLE II.—TOMB NO. 2.

(See Part I, Pl. v., Fig. 3, and p. 75 of this volume.)

Height.	Off-sets from vertical to the North and South Walls from ceiling downwards.					
	Inches.					
Inches.	North Wall.			South Wall.		
	West.	Centre.	East.	West.	Centre.	East.
0	2.4	0.9	1.5	0.0	0.65	4.6
10	2.32	0.8	1.6	0.05	0.6	4.55
20	2.4	0.8	1.6	0.33	0.59	4.68
30	2.38	0.88	1.5	0.45	0.6	4.42
40	2.3	0.72	1.48	0.45	0.6	4.45
50	2.3	0.65	1.45	0.53	0.5	4.4
60	2.1	0.68	1.5	0.45	0.5	4.55
70	2.3	0.55	2.45	0.75	0.4	4.3
80	2.2	0.6	1.4	1.05	0.5	4.5
90	2.05	0.65	1.7	1.15	0.42	4.42
100	2.05	0.6	1.4	1.3	0.4	4.48
110	2.3	0.48	1.4	1.45	0.38	4.3
120	2.15	0.48	1.3	1.55	0.4	4.4
130	2.15	0.5	1.38	1.75	0.42	4.38
140	2.05	0.4	1.28	1.85	0.4	4.3
150	2.09	0.5	1.22	1.9	0.38	4.3
160	2.0	0.51	1.15	1.95	0.35	4.2
170	2.05	0.45	1.12	0.65	0.32	4.25
180	2.05	0.48	1.1	0.77	0.28	4.25
190	2.9	0.48	1.2	0.7	0.25	4.25
200	1.88	0.42	1.1	0.73	0.2	3.8
210	2.45	0.5	0.95	0.65	0.08	3.0
220	1.3	0.4	0.9	0.63	0.1	1.2
230	0.0	0.7	0.7	0.55	0.0	—
240	—	—	0.0	—	—	—
241.5	Floor unfinished	0.0	—	—	—	—
242.8	—	—	—	—	—	0.0

TABLE III.—TOMB No. 3.

(See Pt. I., Pl. xxiii., Fig. 7, and p. 75 of this volume.)

Height.	Off-sets from vertical to the North and South Walls, from ceiling to floor.					
	Inches.					
Inches.	North Wall.			South Wall.		
	West.	Centre.	East.	West.	Centre.	East.
0	0·45	0·13	0·2	1·25	0·17	0·2
20	0·3	0·19	0·2	1·0	0·15	0·1
40	0·2	0·23	0·1	1·25	0·15	0·19
60	0·3	0·19	0·0	0·7	0·15	0·12
80	0·25	0·3	0·05	0·5	0·05	0·15
100	0·2	0·1	0·1	0·45	0·13	0·13
120	0·2	0·1	0·0	0·29	0·15	0·0
140	0·1	0·05	0·1	0·0	0·05	0·0
160	0·1	0·0	0·0	0·2	0·07	0·08
180	0·0	0·1	0·0	0·15	0·0	0·05
200	0·15	0·0	0·05	0·05	0·10	0·09
213·5	0·05	—	—	—	—	—
217·5	—	0·1	—	—	—	—
218·5	—	—	0·2	—	—	0·1
220	0·02	—	—	—	—	—

TABLE IV.—TOMB NO. 3.

(See Pl. I, Pl. xxiii., Fig. 6, and p. 75 of this volume.)

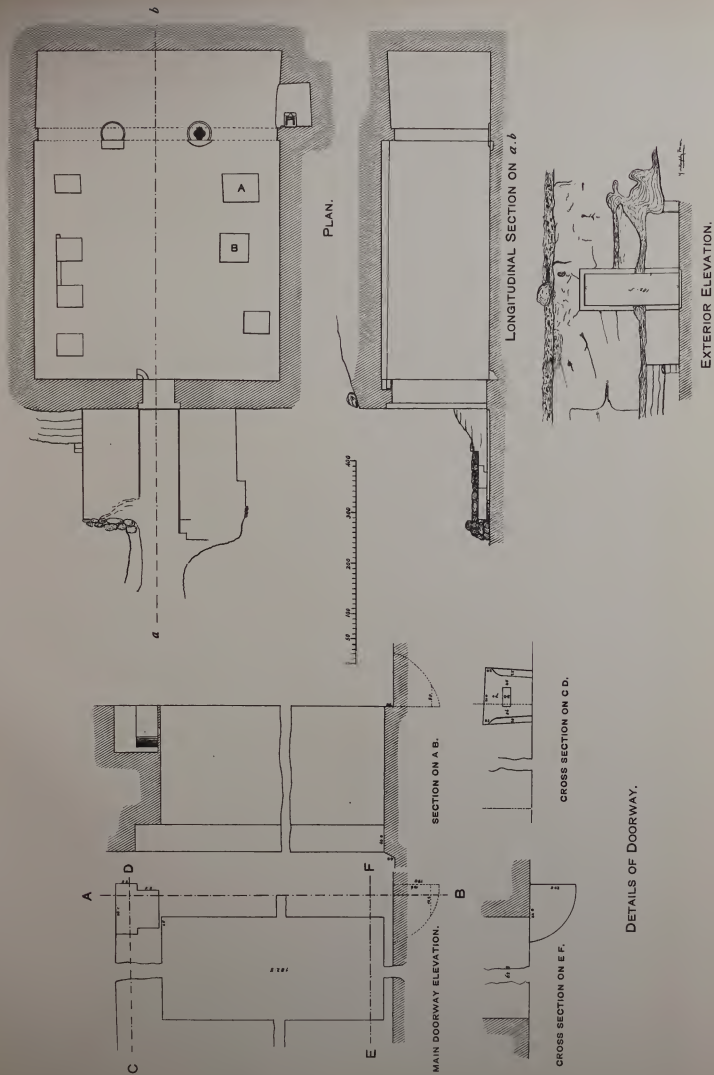
Length.	Off-sets from Horizontal Line to the North and South Walls from East to West. Inches.		Length.	Off-sets from Horizontal Line to the North and South Walls from East to West. Inches.	
	North Wall.	South Wall.		North Wall.	South Wall.
0	0-39	0-09	200	0-11	0-19
10	0-11	0-90	210	0-21	0-10
20	0-09	0-60	220	0-29	0-13
30	0-0	0-54	230	0-31	0-15
40	0-01	0-53	240	0-31	0-0
50	0-09	0-58	250	0-30	0-02
60	0-11	0-59	260	0-39	0-12
70	0-12	0-65	270	0-43	0-20
80	0-21	0-60	280	0-43	0-13
90	0-30	0-50	290	0-43	0-12
100	0-31	0-48	300	0-40	0-18
110	0-11	0-45	310	0-51	0-02
120	0-10	0-50	320	0-53	0-08
130	0-05	0-39	330	0-41	—
140	0-09	0-40	340	0-49	0-08
150	0-10	0-30	350	0-61	0-11
160	0-11	0-38	360	0-69	0-08
170	0-11	0-30	370	—	0-03
180	0-11	0-40	377-6	0-61	0-13
190	0-31	0-32			

LIST OF PLATES

(WITH REFERENCES TO THE PAGES ON WHICH THEY ARE DESCRIBED).

N.B.—Plates iv.-vii., xi.-xvii., xxii., xxiv., xxviii.-xxxii., xxxv., xxxvi. are $\frac{1}{2}$ actual size.

PLATE	PAGE	PLATE	PAGE
i. <i>Frontispiece</i> . View of the Southern Group of Tombs [P.B.]	45	Tomb No. 21.	
		xxii. Plan and Sections [G.W.F.]	26, 77
		xxii. South wall [P.E.N.]	26
		Tomb No. 23.	
ii. Plan and Sections [G.W.F.]	45, 76	xxiii. Plan and Sections [G.W.F.]	28, 77
iii. Plan, &c., of Mummy-pit [G.W.F.]	45, 76	xxiv. East wall [P.E.N.]	28, 29
iv. North wall [P.E.N.]	46, 47	xxv. Coptic Inscription [P.E.N.]	28, 65
v. East wall [P.E.N.]	47, 48		
vi. South wall (East end) [P.E.N.]	48	Tomb No. 27.	
vii. South wall (West end) [P.E.N.]	48, 49, 50	xxvi. Plan and Sections [G.W.F.]	30, 78
viii. Group of Wrestlers (coloured) [W.M.B.]	4, 48		
ix. The Game of Ball (coloured) [P.B.]	47	Tomb No. 29.	
		xxvii. Plan and Sections [G.W.F.]	33, 78
Tomb No. 17.		xxviii. North wall (West end) [P.E.N.]	33
ix. Plan and Sections [G.W.F.]	54, 55, 77	xxix. North wall (East end) [P.E.N.]	33, 34
x. Details of Column (coloured) [J.E.N.]	53, 55, 77	xxx. East wall [P.E.N.]	34, 35
xi. West wall (North side) [P.E.N.]	55	xxxi. South wall (East end) [P.E.N.]	35
xii. West wall (South side) [P.E.N.]	55, 56	xxxii. South wall (West end) [P.E.N.]	35, 36
xiii. North wall (West end) [P.E.N.]	56, 57		
xiv. North wall (East end) [P.E.N.]	58, 59	Tomb No. 32.	
xv. East wall [P.E.N.]	59, 60	xxxiii. Plan and Sections [G.W.F.]	36, 37, 78
xvi. South wall (East end) [P.E.N.]	60, 61		
xvii. South wall (West end) [P.E.N.]	61, 62	Tomb No. 33.	
xviii. Architrave Inscriptions [P.E.N.]	62	xxxiv. Plan and Sections [G.W.F.]	38, 78
xix. Cursive Inscriptions [P.E.N.]	60	xxxv. North wall [P.E.N.]	38, 39
		xxxvi. East and West walls [P.E.N.]	38, 39
Tomb No. 18.			
xx. View of the Interior (Photograph)	25, 77	Miscellaneous Tombs.	
xxi. Plan and Sections [G.W.F.]	25, 77	xxxvii. Plans and Sections [G.W.F.]	30, 36, 40, 78

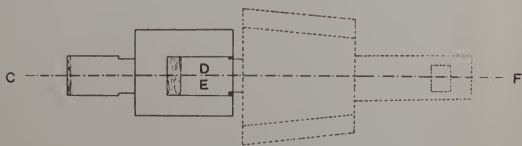


A B

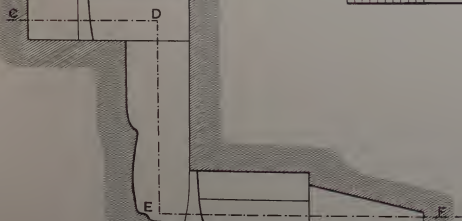
PLANS AND SECTION OF MUMMY-PIT A.



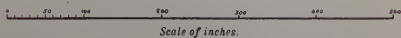
PLAN AT A.B.



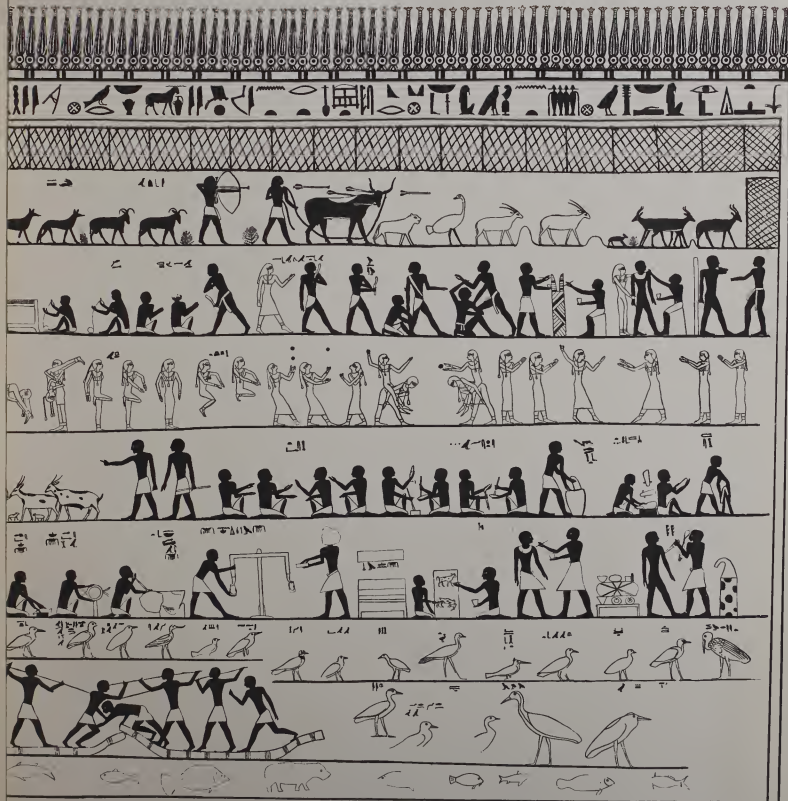
PLAN AT C.D.E.F.

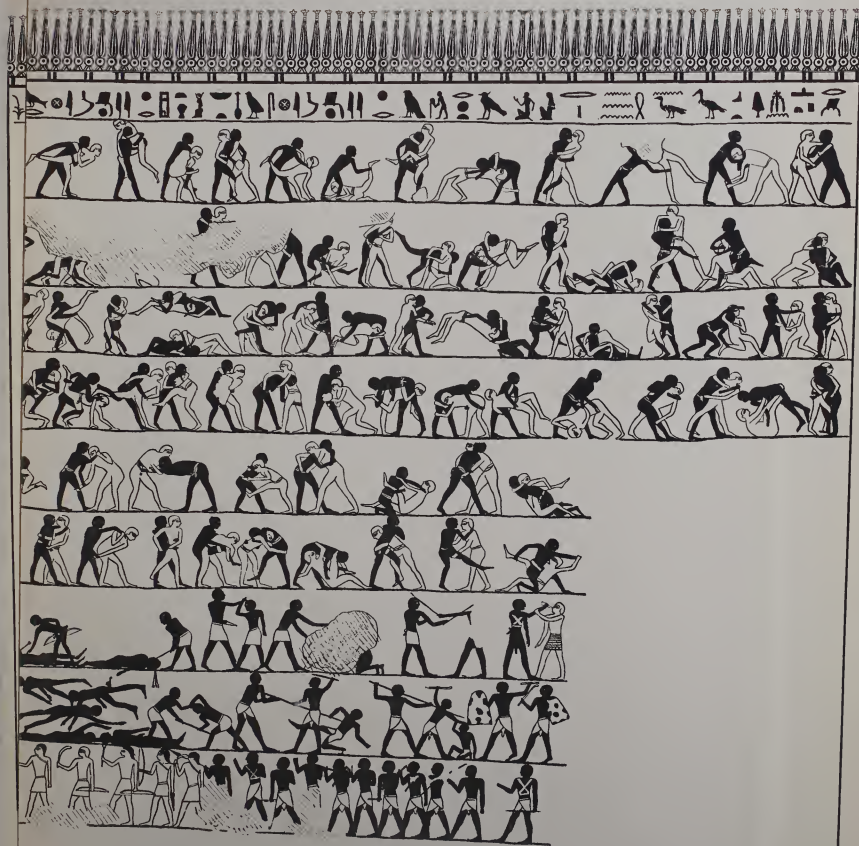


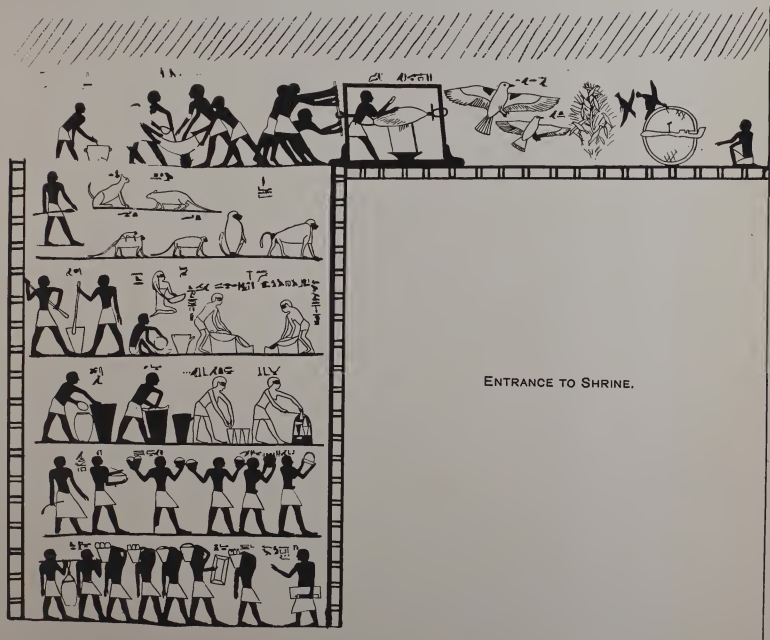
SECTION.



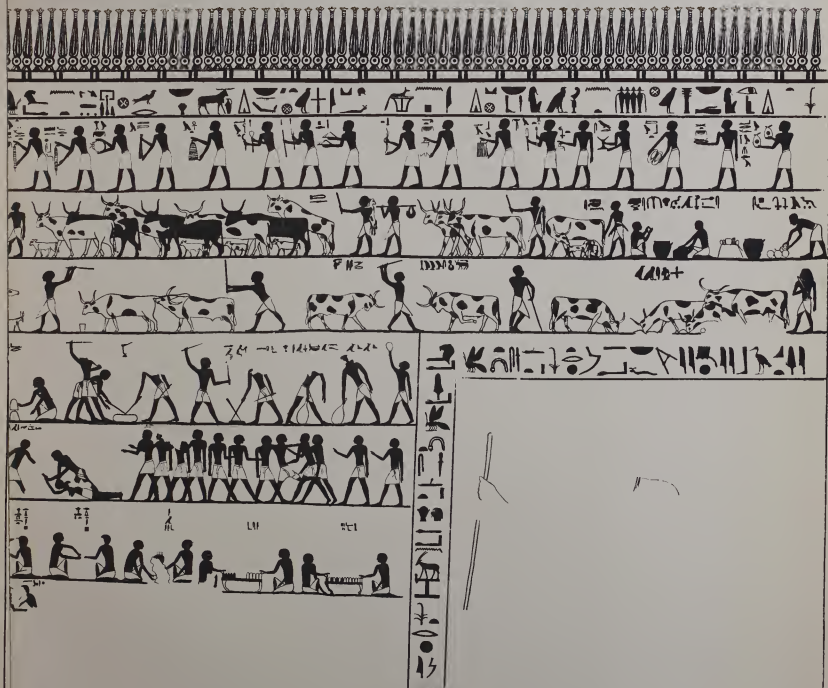
g. m. m. m. m.







MAIN CHAMBER,
SOUTH WALL (EASTERN END).

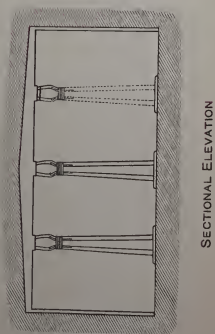
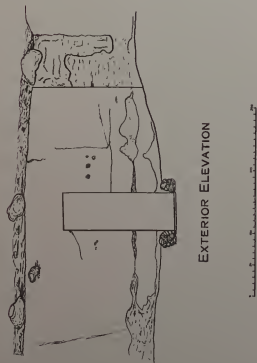
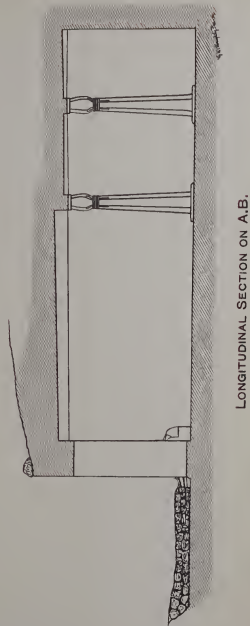
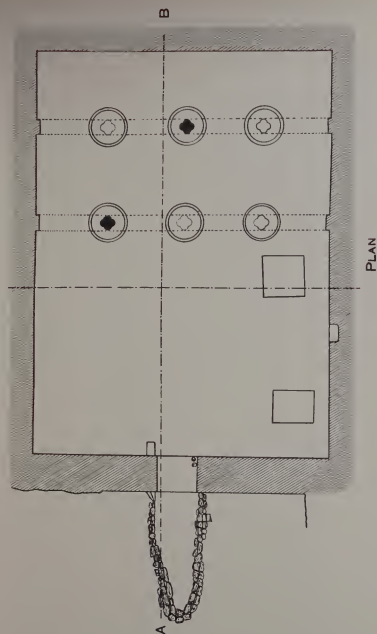


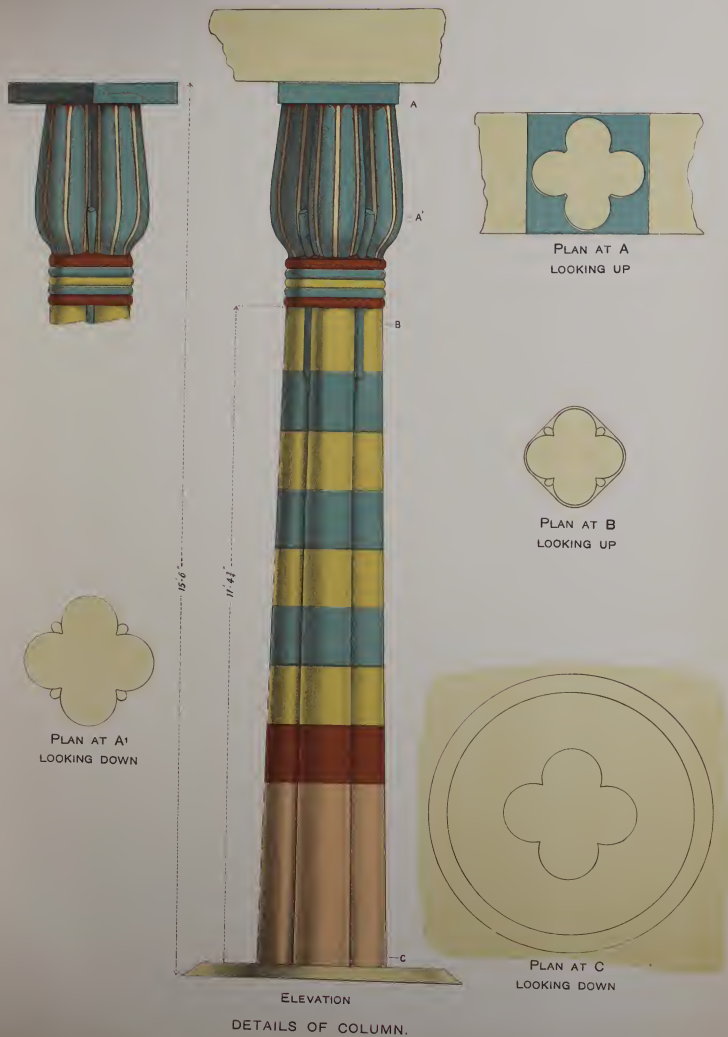


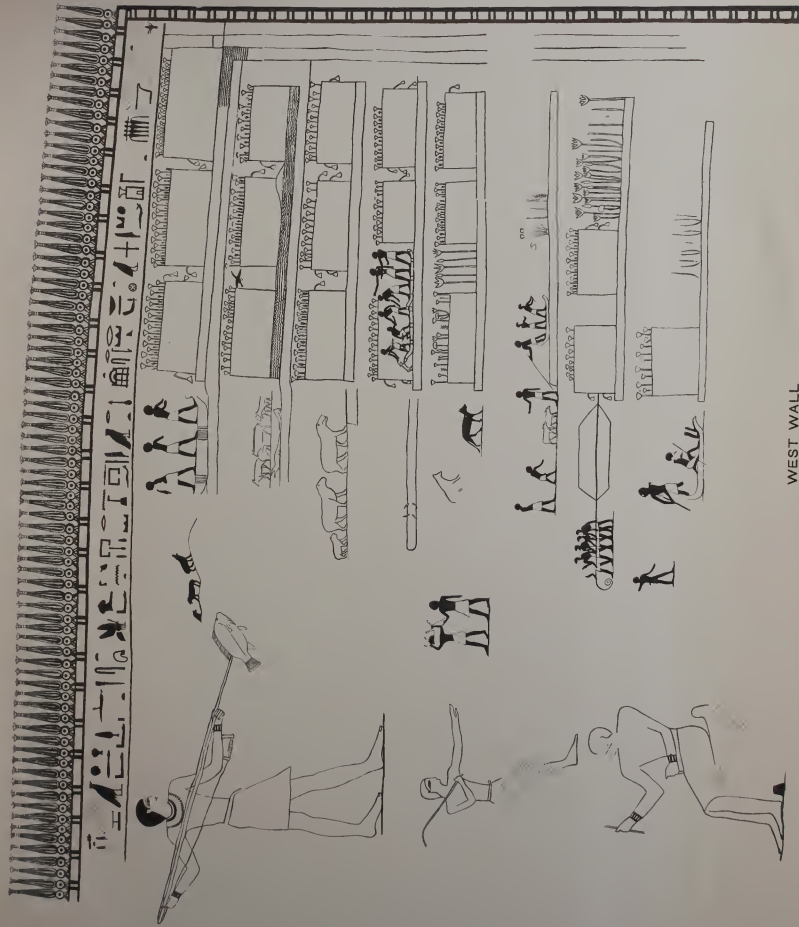
GROUP OF WRESTLERS FROM THE EAST WALL.



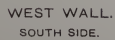
A GAME OF BALL.

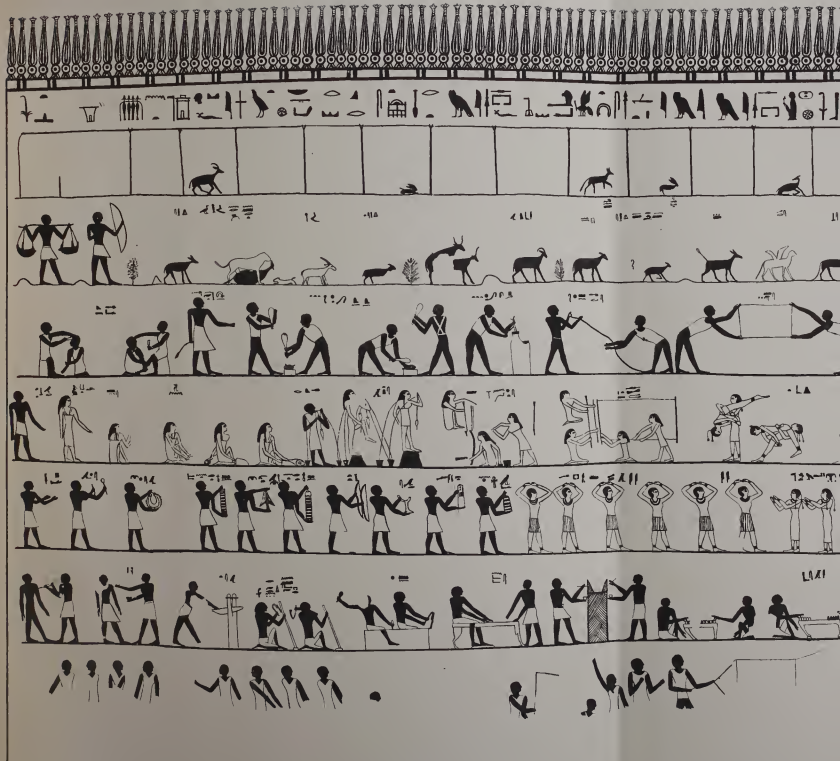


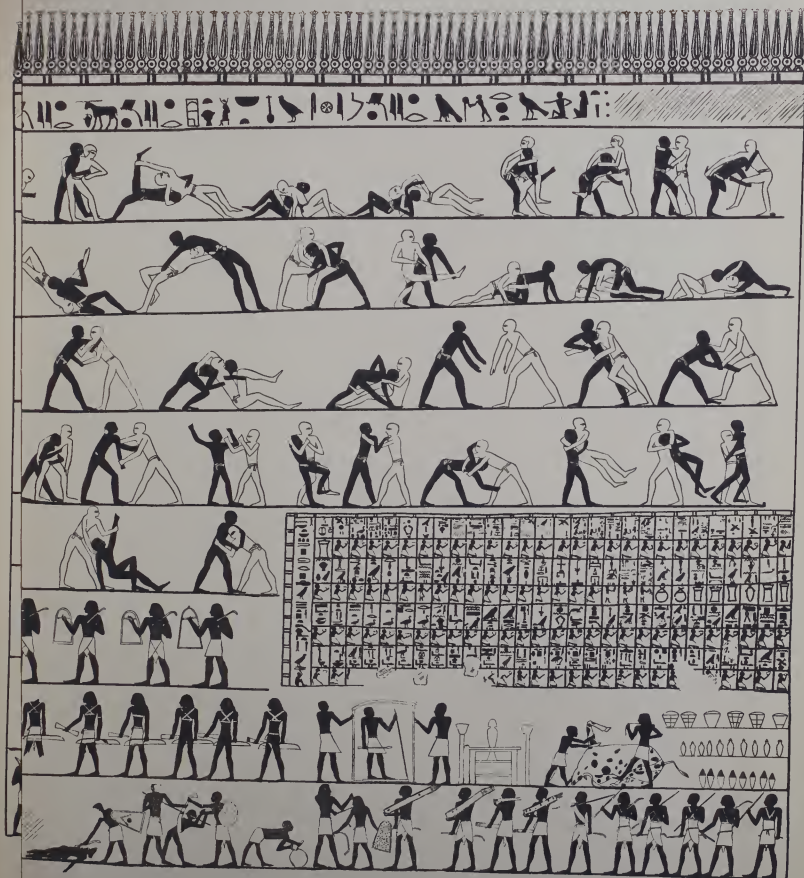


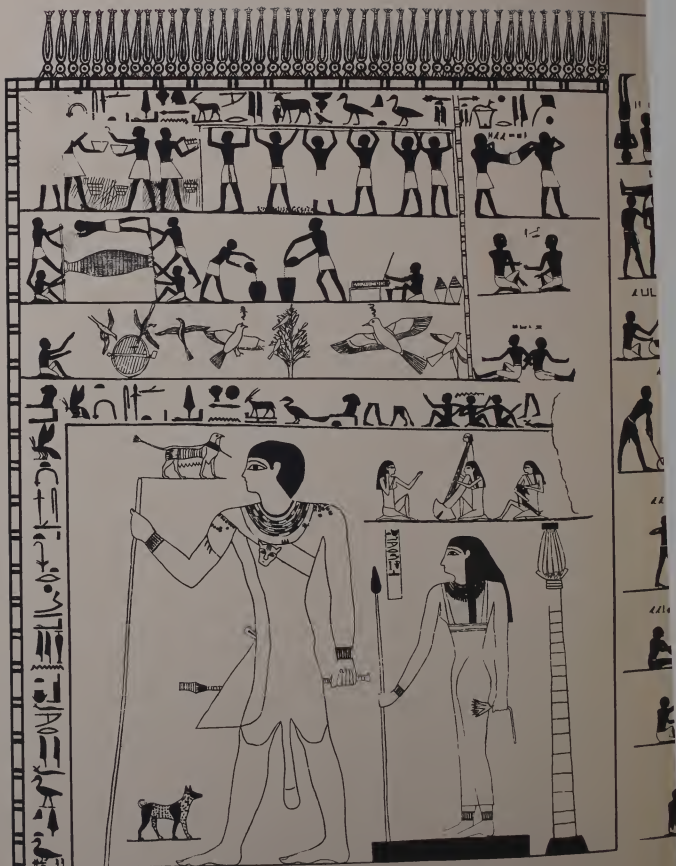


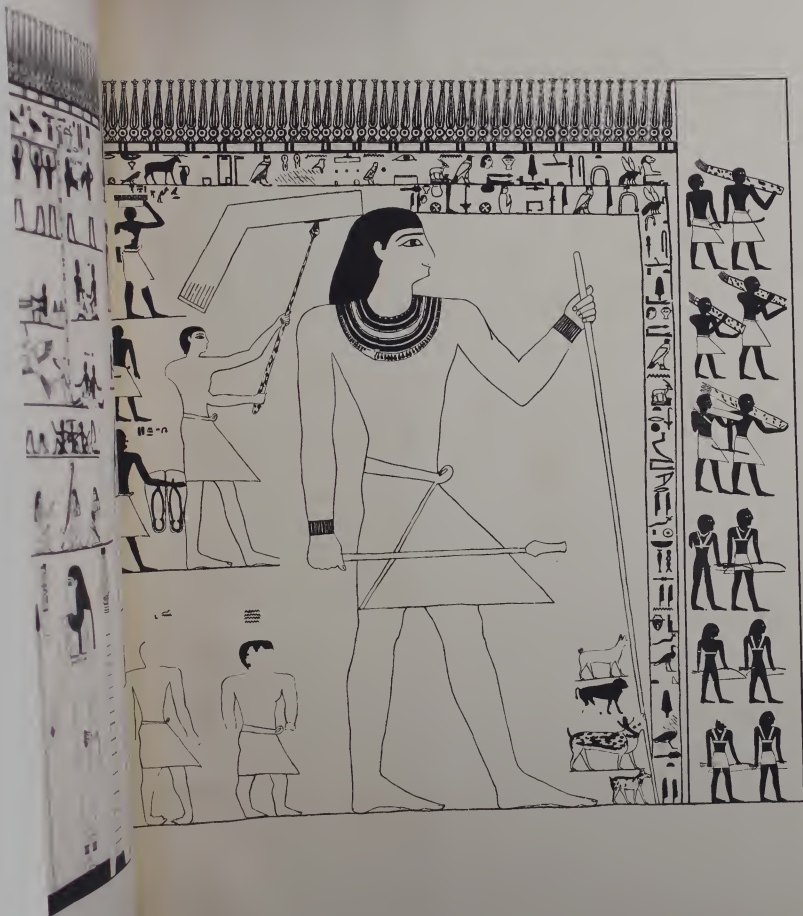
WEST WALL
NORTH SIDE.

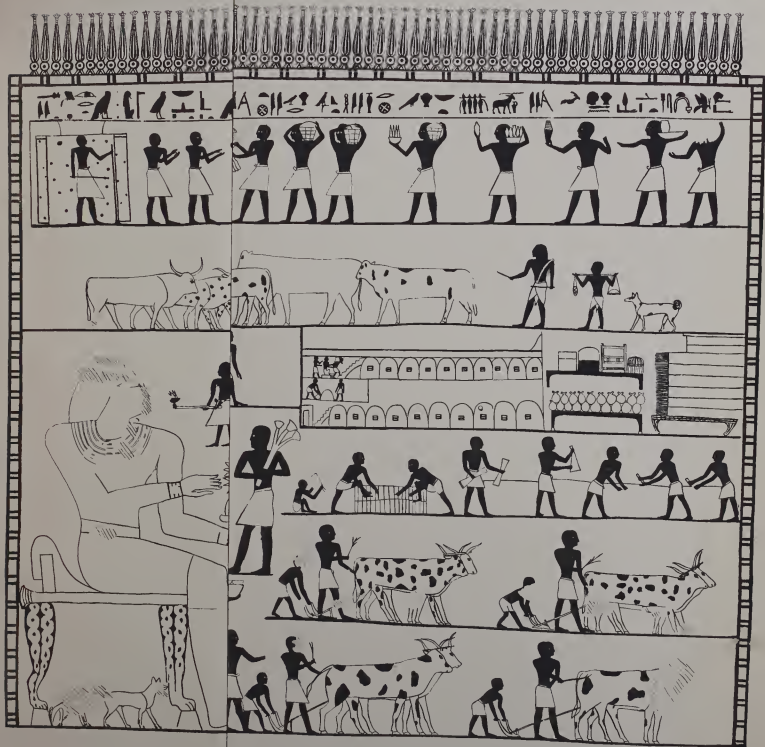




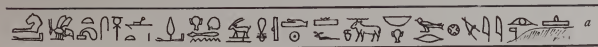




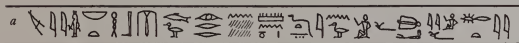
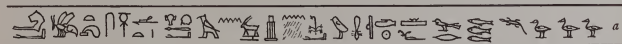




WESTERN ARCHITRAVE.

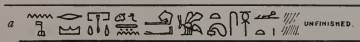


NORTHERN END.

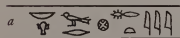


SOUTHERN END.

EASTERN ARCHITRAVE.



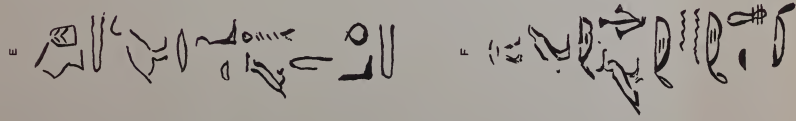
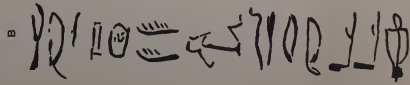
SOUTHERN END.



NORTHERN END.

ARCHITRAVE INSCRIPTIONS.

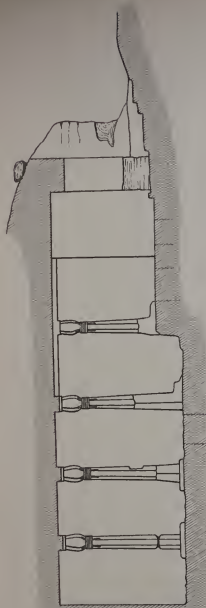
(Hand copy by P.E.N.).



EAST WALL.
CURSIVE INSCRIPTIONS.
FROM THE SCENE OF WRESTLING.



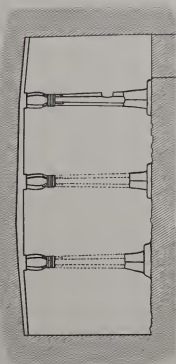
VIEW OF THE INTERIOR OF THE TOMB.



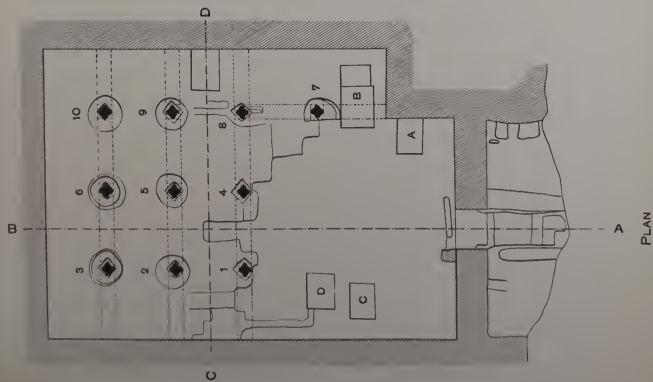
LONGITUDINAL SECTION ON A B.



EXTERIOR ELEVATION.



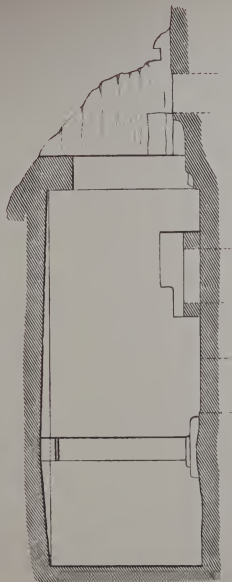
SECTIONAL ELEVATION ON C D.



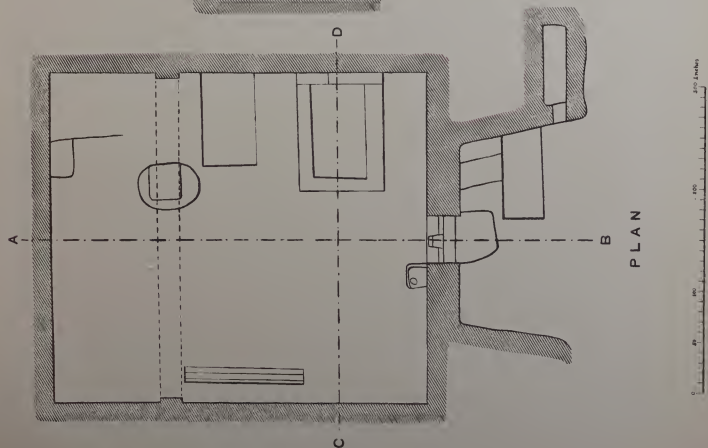
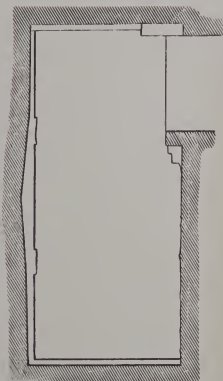
PLAN

G. H. Fraser

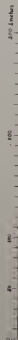
LONGITUDINAL SECTION ON A B.



SECTIONAL ELEVATION ON C D.



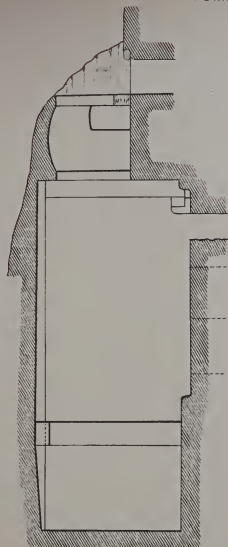
Scale of inches





SOUTH WALL.

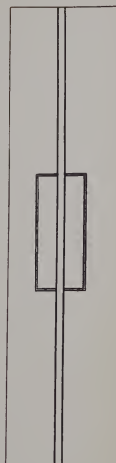
SECTION ON A B C D



Scale of inches

No. 1

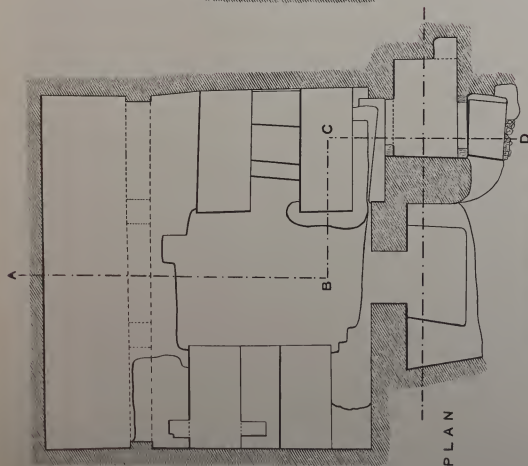
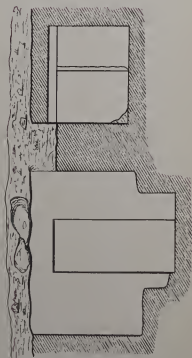
No. 2



PLAN OF PAINTED ROOF

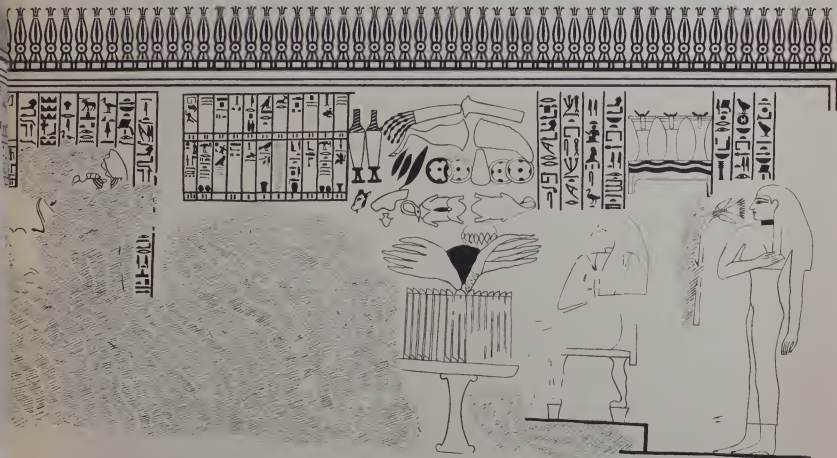
Scale No. 2

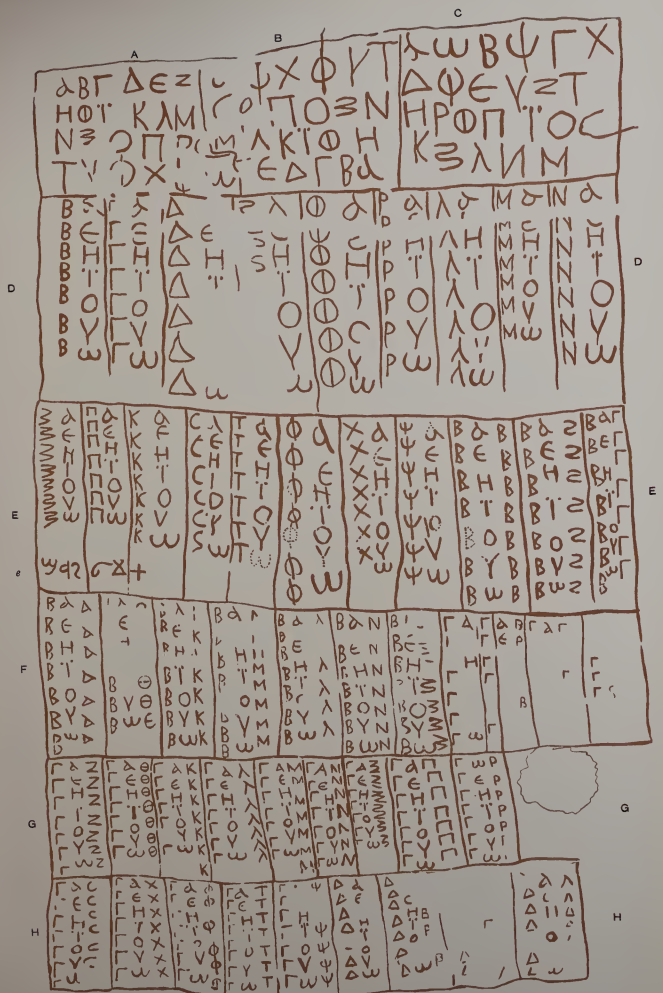
FRONT ELEVATION

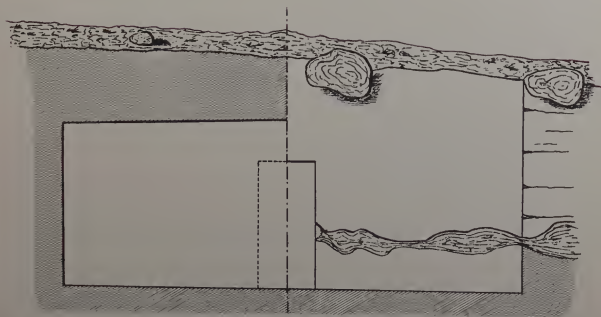
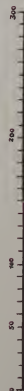
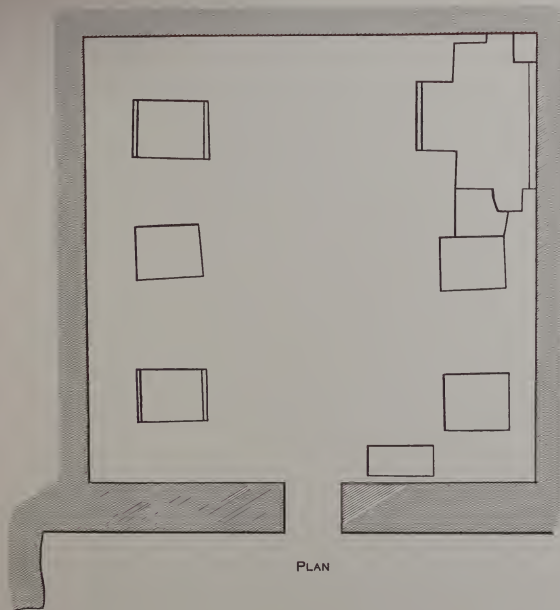


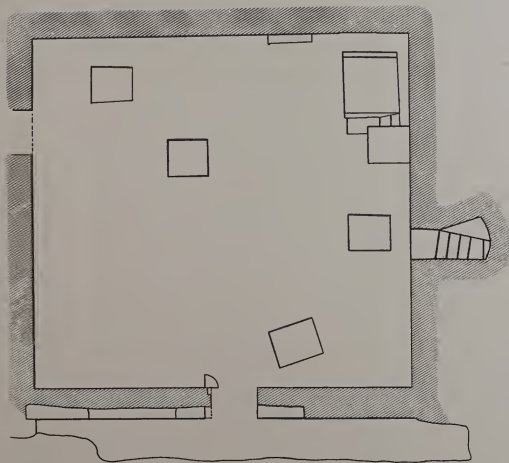
PLAN

E. W. Flannery

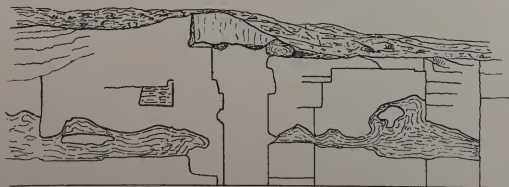


COPTIC INSCRIPTION.
NORTH WALL.





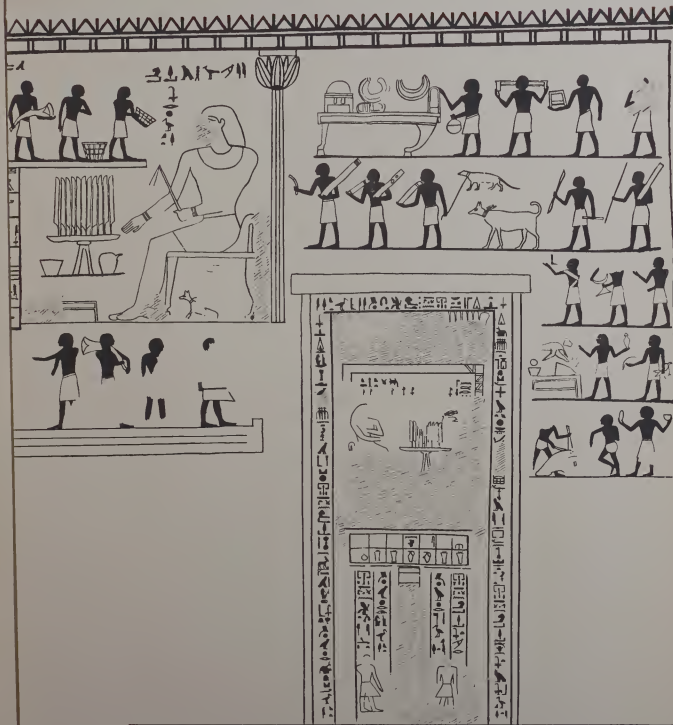
PLAN



FRONT ELEVATION



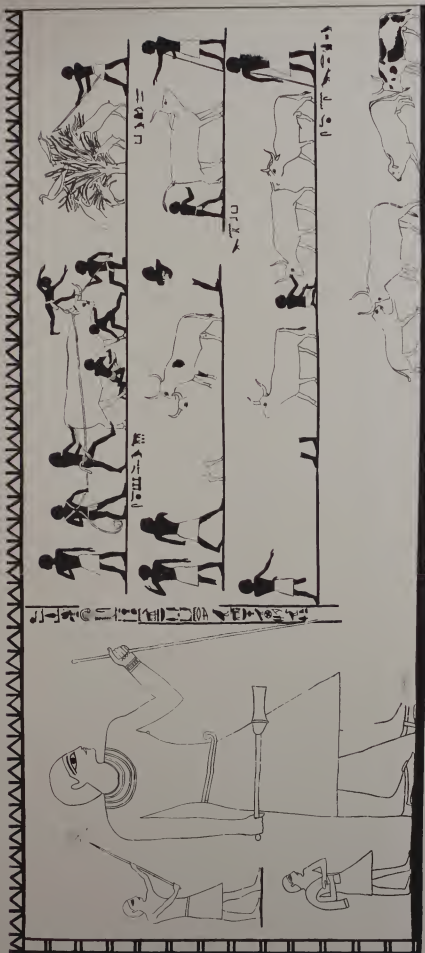
PLAN AND FRONT ELEVATION.



BEN HASAN.

TOMB No. 29.

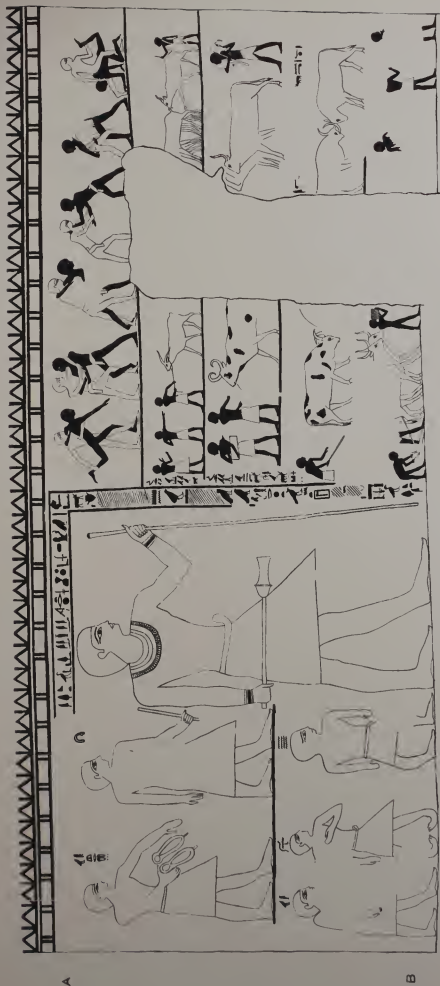
PLATE XXXI.



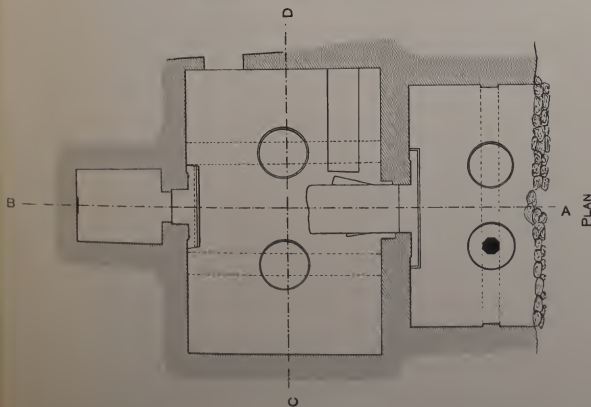
SOUTH WALL
(EASTERN HALF).

TOMB No. 29.

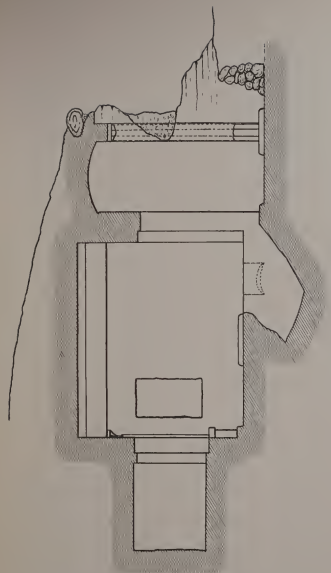
BENI HASAN.



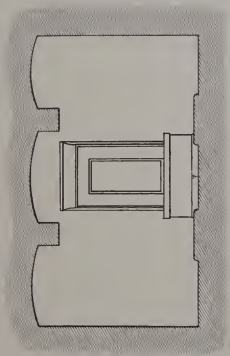
SOUTH WALL
(WESTERN HALF).



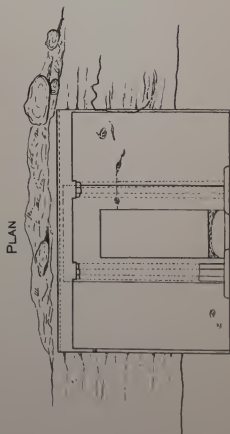
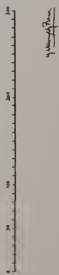
PLAN, ELEVATION AND SECTIONS.



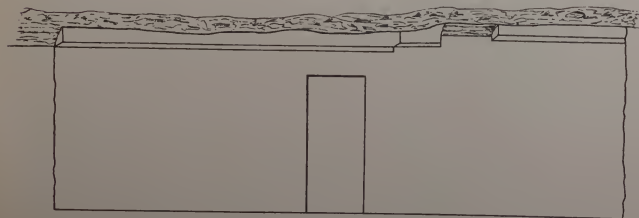
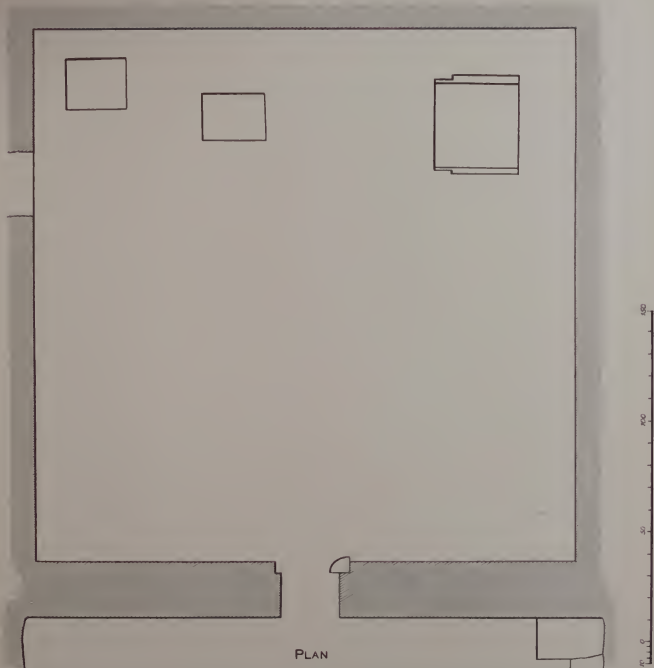
LONGITUDINAL SECTION ON A B.

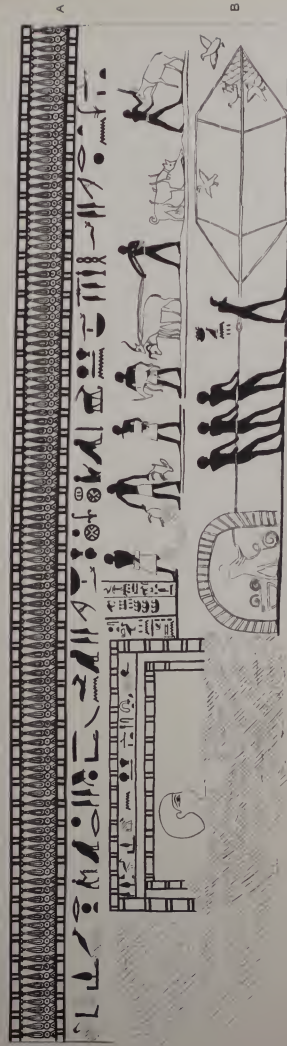


SECTIONAL ELEVATION ON C D.



EXTERIOR ELEVATION.





NORTH WALL



A



B



C

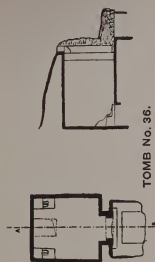


D

A,B,C. TOP ROW OF THE EAST WALL.

*The lower rows are much mutilated.*D. FALSE DOOR SCULPTURED ON THE WEST
WALL, SOUTH SIDE OF ENTRANCE DOORWAY

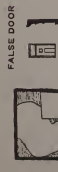
Scale 1:60.



TOMB No. 36.



TOMB No. 37.



TOMB No. 38.



TOMB No. 39.



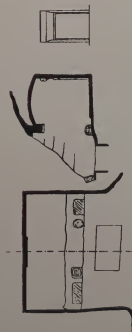
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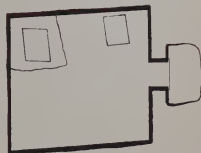
TOMB No. 34.



TOMB No. 35.



TOMB No. 30.



TOMB No. 26.



INDEX TO BENI HASAN

PARTS I., II.

Aamu, people of, i. 69; ii. 21.

Abesha, *hak*-prince of the desert, i. 69.

Abkemt, superintendent of Khnemhotep II., i. 48.

Abtu (Abydos) city, situation of, ii. 21.

Abydos, i. 33, 68; ii. 21.

Aerobats, scenes, i. 32; ii. 47, 49, 57.

Ad, baker of Khnemhotep II., i. 47.

Agriental scenes, i. 31, 32, 68; ii. 26, 35, 36, 47, 49, 61.

Akeri, governor of Amenemhat, i. 16.

Aku, messenger of Amenemhat, i. 16.

Alyi, its identification with the island of Bu, ii. 20.

Ama, messenger of Amenemhat, i. 16.

Amam, country of, ii. 21.

Amenemhat I., i. 58, 60, 84; cartouche of, 2, 3; contemporary with Khnemhotep I., ii. 9, 16.

Amenemhat II., i. 25, 57, 58, 61; contemporary of Amenemhat and Khnemhotep II., ii. 10, 16.

Amenemhat (chief of the Oryx nome), titles, i. 9, 11, 13; parentage and family, 13, 14; officers and servants, 14-18; priests of, 18, 19; figures of, 23; biographical inscription, 23-27 (date of burial, 24; address to visitors, *ib.*; expeditions to Ethiopia, 25, 26; as ruler of the Oryx nome, 26); offerings to, scenes, 31, 32, 33, 36; statue of, 34; biographical notices, ii. 13, expeditions to Ethiopia, 15.

— family of, genealogical table, ii. 13.

— tomb of, i. 7; description of, 11-38; divinities recorded in, 13; plan of, 19; architectural features, 20; shrine of, 20, 34-37 (inscriptions at entrance, 28; sculptures and paintings, 34, 37); façade, 20-23 (inscriptions, 21-23); main chamber, 20, 23-34 (inscriptions, 23-29; paintings, 29-34); its date, ii. 13; architectural notes, 71.

Amenemhat, son of Khety, chief of Oryx nome, ii. 6.

Ameni, (royal) scribe of Khnemhotep II., i. 46 *bis*.

Ameni, superintendent of Amenemhat, i. 17.

Ameni, Princes, *see* Amenemhat II.

Ameni, *Ha* Prince, *see* Amenemhat.

Anatef, "food provider" of Amenemhat, i. 15.

Anatef, superintendent of Amenemhat, i. 17.

Anebi, messenger of Amenemhat, i. 16.

Ankeku, attendant of Khnemhotep II., i. 51.

Ankeku, father of Ma, i. 48.

Anatef, fisherman of Khnemhotep II., i. 46.

Antiquities discovered, ii. 79-81.

Anubis in the House of Shemsu, i. 12, 13; ii. 23 (titles).

Anubis, and Anubis upon his Hill, i. 23, 36, 42, 44, 56; ii.

21, 22 (titles), 32, 35, 38, 44, 47, 48, 57 *et pass.*

Ap, *sahu* of Amenemhat, i. 19.

Ap, chief lector of Amenemhat, i. 18.

Apneb, superintendent of Amenemhat, i. 17.

Architectural decorations, nature of, ii. 2.

Architecture of tombs, i. 3; notes on, ii. 71.

Architraves, decoration of, ii. 3.

Arrow-making, scene, i. 31.

Arthet, country of, ii. 21.

Aryt, city, situation of, ii. 20.

Arythotep, mother of Netermekht, ii. 12, 27, 29; figure of, 28.

Asses, driving of, scenes, i. 60; ii. 49, 62; stock-taking of, scene, 49; with herdsmen, scenes, 56, 62.

Au, captain of Khnemhotep II., i. 48.

Au, father of Netermekht, i. 49.

Aui, steward of Khnemhotep II., i. 49.

Baboon, ii. 48, 61.

Bakers, scenes, i. 31, 68; ii. 48, 56.

Bakt, *see* Baqt.

Baqt I. (chief of the Oryx nome), biography of, ii. 5; his wife Tahutika, 6; genealogy of, 7; date, *ib.*; titles, 32; parentage, *ib.*; figures of, 33-35; hunting, 33; fishing, 34; offerings to, *ib.*; father of Baqt II., 38.

— tomb of, ii. 32-36; architecture, 33, 78; scenes, 33.

Baqt II. (chief of the Oryx nome), biography, ii. 6; father of Remushenta, *ib.*; figure of, 34; titles, 37; parentage, 38; figures of, 38, 39; fishing, fowling, &c., 39.

— tomb of, ii. 37-40; architecture, 38, 78; scenes, &c., 38.

- Kheker ornament, i. 30, 67, 71, 84, 85; ii. 45, 55; form of, ii. 2.
- Khent Ametiu, Lord of Abydos, deity, ii. 22, 31, 32, 35, 38, 44, 46.
- Kheti, see Khety.
- Khety (chief of the Oryx nome), biography, ii. 6; titles, 52, 58, 60, 62; parentage, 53; figures of, 55-58, 60-62.
- tomb of, ii. 25; description, 51-63 (architecture, 54; paintings and inscriptions, 55-63); notes on architecture, 77.
- Khety, dau. of Ilotep, i. 46.
- Khety, father of Bakt, i. 49.
- Khety, wife of Khnemhotep II, i. 43, 62, 64; ii. 28, 29; her children, i. 43, 44; portrait of, 72; her biography, ii. 11; figure of, 29.
- Khety, son of Khety (chief of Oryx nome), ii. 52.
- Khety, "born of Kkau," ii. 12, 28; figure of, 23.
- Khety, herdsman of Khnemhotep II, i. 49.
- Khety, priest of Khnemhotep II, i. 51.
- Khety, scribe of Khnemhotep II, i. 46.
- Khety, "inner-chamber" superintendent of Khnemhotep II, i. 47.
- Khety, "judgment-hall" superintendent of Khnemhotep II, i. 48.
- Khety, superintendent of huntsmen of Khnemhotep II, i. 49, 69.
- Khnem, Lord of Aa-debt, deity, i. 13, 22, 28.
- Khnem, Lord of Herur, deity, i. 12, 13, 21, 28; ii. 5, 22, 23, 30, 31, 32, 35, 44, 46, 48, 54, 57, 61; temple dedicated to, ii. 20.
- Khnem, Lord of Nechen-benat, deity, i. 82.
- Khnem, attendant of Amenemhat, i. 18.
- Khnem, "food-provider" of Amenemhat, i. 15.
- Khnem, scribe of Amenemhat, i. 15.
- Khnem, superintendent of Amenemhat, i. 17.
- Khnem, "valued servant" of Amenemhat, i. 18.
- Khneas, herdsman of Amenemhat, i. 18.
- Khnehdj, officer of Amenemhat, i. 16.
- Khnememhat, father of Ap, scribe of Amenemhat, i. 19.
- Khnememhat, scribe of Amenemhat, i. 13.
- Khnemhotep I (chief of the Oryx nome), father of Bakt, mother of Khnemhotep II, i. 42; installed Prince of Menat-Chufu, 58, 84; rank and titles, 81; parentage and family, 83; receiving offerings, 84; biography, ii. 7, 8; family of, genealogical table, 14.
- tomb of, i. 7; description of, 79-83 (architecture, 83; inscriptions and paintings, 84); notes on architecture, ii. 76.
- Khnemhotep II (chief of the Oryx nome), titles, &c., i. 41, 54, 55, 67; ii. 10; parentage and family, i. 42-44; officers of household, 45-51; priests of, 51; builds his

- tomb, 57; obtains principedom of Menat-Chufu, 58; accession of Khnemhotep I, *ib.*; succession of his uncle, Necht, 60; his parents, *ib.*; installed into his inheritance, 61; his acts as prince, *ib.*; receives honours from the King, 62; honours conferred on his sons, Necht and Khnemhotep III, 62, 63; statues of, 68, 71, 72; ii. 29; receives gifts, i. 69, 71; ii. 29; hunting, i. 69; fowling and fishing, 70; biography, ii. 9, 27; discovery of his skull, 79.
- tomb of, i. 2, 7; description, 39-72; architecture of, 52; façade, 52-67 (inscriptions—festal days, 53; his titles, 54, 55, 67; address to visitors, 55; offerings to, *ib.*; his biography, 56-66); main chamber, 52, 67-71 (paintings of, 67); shrine, 53, 66, 71 (inscription, 66; paintings, &c., 71); notes on architecture, ii. 71.
- Khnemhotep III (chief of Oryx nome), his parentage, i. 48; receives royal honours, 64; his piety, *ib.*; constructs tomb, *ib.*; his monuments, 65; making offerings, 72; biography, ii. 12.
- Khnemhotep IV (chief of Oryx nome), i. 7; parentage, 44; ii. 12.
- tomb of, its unfinished state, i. 7; notes on architecture, ii. 75.
- Khnemhotep the scribe, title, parentage, &c., i. 75; his biography, ii. 5.
- tomb of, i. 7; description of, 73-77; architectural features, 76; inscriptions, *ib.*; notes on architecture, ii. 76.
- Khnemhotep, son of Amenemhat, parentage, i. 14; ii. 13; bringing offerings, i. 33.
- Khnemhotep, wife of Khety, ii. 6, 52; figures of, 57, 58, 60, 61.
- Khnemhotep, father of Nefer, captain of Khnemhotep II, i. 48.
- Khnemhotep, father of Neteruhotep, superintendent of Khnemhotep II, i. 49.
- Khnemhotep, bakehouse superintendent of Khnemhotep II, i. 48.
- Khnemhotep, cattle superintendent of Khnemhotep II, i. 48.
- Khnemhotep, herdsman of Khnemhotep II, i. 51.
- Khnemhotep, *ka* servant of Amenemhat, i. 19.
- Khnemhotep, lector of Amenemhat, i. 19.
- Khnemhotep, *sahu* of Khnemhotep II, i. 72.
- Khnemhotep, scribe of Amenemhat, i. 15.
- Khnemhotep, scribe of Khnemhotep II, i. 46.
- Khnemhotep, *sem*-priest of Khnemhotep III, i. 83.
- Khnemhotep, servant of Khnemhotep II, i. 51.
- Khnemhotep, steward of Amenemhat, i. 17.
- Khnemhotep, superintendent of inner chamber of Amenemhat, i. 16.

- Khnumhotep, superintendent of warehouse of Amenemhat, i. 16.
- Khnumhotep, superintendent of Amenemhat, i. 17.
- Khnumhotep, superintendent of Khnumhotep II, i. 47.
- Khnumhotep, superintendents of Khnumhotep II, i. 48.
- Khnumhotep, valet of Khnumhotep II, i. 45.
- Khnumhotep, "valued servant" of Amenemhat, i. 18.
- Khnumhotep, vice-magistrate of Amenemhat, i. 18.
- Khnumhotep, vice-magistrate of Khnumhotep II, i. 50.
- Khnumhotep, lector of Khnumhotep III, i. 83.
- Khnumnecht, dau. of Hotept, i. 46.
- Khnumnecht, father of Bakt, scribe of Amenemhat, i. 15.
- Khnumnecht, lector of Amenemhat, i. 19.
- Khnumnecht, "food-provider" of Amenemhat, i. 15.
- Khnumnecht, father of Bakt the scribe, i. 32.
- Khnumnecht, "donkey-herd" of Khnumhotep II, i. 51.
- Khnumnecht, herdsman of Khnumhotep II, i. 51.
- Khnumnecht, superintendent of Amenemhat, i. 17.
- Khnumseanech, steersman of Khnumhotep II, i. 50.
- Khnumseanech, "valuer" of Amenemhat, i. 16, 17.
- Knives, manufacture of, scenes, i. 31; ii. 47.
- Libyans, i. 85; ii. 21.
- Linen, manufacture of, scenes, i. 31; ii. 47, 57.
- Ma, superintendent of Khnumhotep II, i. 48.
- Mahep-Khnum, father of Khnumseanech, "valuer" of Amenemhat, i. 16, 17.
- Makt, officer of Khnumhotep II, i. 45.
- Maf, title of, i. 60, 67.
- Meats, department of, scene, i. 31.
- Men carrying baskets and water-skins, scene, ii. 59.
- Menat-Chufu, *see* Menat Khufu.
- Menat-Khufu, city, i. 2, 41, 43, 58-61, 81, 84; ii. 7-10, 12; capital of the Oryx nome, 17; site of, 18; identified with Minyeh, 19.
- Menat-Seneferu, city, ii. 18.
- Mentuhotep, scribe of Khnumhotep II, i. 46.
- Mentuhotep, "scribe of the table" of Khnumhotep II, i. 46, 69.
- Mentuhotep, superintendent of fishermen of Khnumhotep II, i. 48, 70.
- Mera, messenger of Amenemhat, i. 16.
- Meres, dau. of Khnumhotep II, i. 44; ii. 12; figure of, i. 72.
- Meri, farmyard superintendent of Khnumhotep II, i. 47.
- Meri, cattle superintendent of Khnumhotep II, i. 48.
- Merneferu, city, i. 64; situation of, ii. 9, 21; identified with Dér-el-Bersheh, 21.
- Metal-working, scenes, ii. 49, 59.
- Mentuhotep, superintendent of Amenemhat, i. 17.
- Meza, country of, ii. 21.
- Minyeh, city, i. 1; identified with Menat-Khufu, ii. 19.
- Mummy, transport of to Abydos, scene, i. 68; discovery of, ii. 80.
- Musicians, scenes, i. 31; ii. 47.
- Nebatef, "food-provider" of Amenemhat, i. 15.
- Nekheh, *see* Nekheb.
- Nekhen, *see* Nekhen.
- Nekht, *see* Nekht.
- Nekhta, *see* Nekhta.
- Nefar, captain of Khnumhotep II, i. 48.
- Nefara, father of Keka, i. 49.
- Nefara, steward of Khnumhotep II, i. 49.
- Neferhotep, gardener of Khnumhotep II, i. 47.
- Neferhotep, scribe of Khnumhotep II, i. 19.
- Neferi, superintendent of Amenemhat, i. 16.
- Nefurus, city, situation of, ii. 20.
- Nehera, father of Khnumhotep II, i. 42, 54-57, 60, 62, 64, 66, 69; constructs tomb at Merneferu, 64; his career, 65.
- Nehem, son of Khnumhotep II. and Khetu, i. 44; making offerings, 72; portrait of, ii. 12.
- Nehera, son of Khnumhotep II. and Zat, ii. 12.
- Nehera, son of Sebeksankh, biography, ii. 9; his offices, *ib.*
- Nehera, officer of Khnumhotep II, i. 45.
- Nehera, town-governor of Khnumhotep II, i. 60.
- Nekaanech, governor of Tehenu, i. 60 *note*.
- Nekheh, city, i. 12, 23, 24, 81; ii. 6 (situation), 21, 30, 32, 38, 43, 46, 52, 57.
- Nekhen, city, i. 12, 23, 24, 81; ii. 6 (situation), 21, 30, 32, 38, 43, 46, 52, 57, 59.
- Nekht I. (chief of the Oryx nome), i. 60, 82; ii. 9; titles, ii. 26; parentage, *ib.*
- tomb of, description, ii. 26; notes on architecture, 77.
- Nekht II, son of Khnumhotep II, i. 43; receives royal favours, 63; fowling, 70; making offerings, 72; biography, ii. 11.
- Nekht, father of Nekhta, superintendent, i. 49.
- Nekht, attendant of Amenemhat, i. 18.
- Nekht, "food provider" of Khnumhotep II, i. 45.
- Nekht, "friend" of Khnumhotep II, i. 50.
- Nekht, "packer" of Khnumhotep II, i. 45.
- Nekht, scribe of Amenemhat, i. 15.
- Nekht, scribe of Khnumhotep II, i. 46.
- Nekht, servant of Khnumhotep II, i. 50.
- Nekht, superintendent of Khnumhotep II, i. 50.
- Nekhta (chief of Oryx nome), *see* Nekht.
- Nekhta, son of Per-Ptah, steward, ii. 29.
- Nekhta, house auditor of Khnumhotep II, i. 49.
- Nekhta, lector of Khnumhotep II, i. 51.

- Baqt III. (chief of the Oryx nome), biography, ii. 6; titles, 43; parentage, *ib.*; figures of, 46, 47, 49, 50; hunting and fowling, 47; procession of statue, scene, 49; father of Khety, 52.
- tomb of, ii. 25; description, 41-50; architecture, 45, 76; scenes, *etc.*, 45-50.
- Baqt, dau. of Khnemhotep I., i. 82; biography, ii. 9.
- Baqt, dau. of Khnemhotep II., i. 44; figure of, 72; and dau. of Khety, ii. 12.
- Baqt, mother of Khnemhotep I., i. 82; ii. 8; statue of, i. 84.
- Baqt, mother of Khnemhotep II., i. 42, 55, 66; figure of, 72.
- Baqt, architect of the tomb of Khnemhotep II., i. 57, 66, 70.
- Baqt, father of Necha, i. 47.
- Baqt, *sahu* of Khnemhotep II., i. 72.
- Baqt, scribe of Amenemhat, i. 15.
- Baqt, son of Chumneehet, scribe of Amenemhat, i. 32.
- Baqt, steward of Khnemhotep II., i. 49.
- Baqt, superintendent of Amenemhat, i. 17.
- Baqt, superintendent of Khnemhotep II., i. 49.
- Baqt, vice-magistrate of Khnemhotep II., i. 50.
- Barber shaving, scene, ii. 47, 57.
- Baskets carried by men, scene, ii. 59.
- Bestmadoing of defaulters, scene, ii. 49.
- Battle-axe, discovery of, ii. 80.
- Battle-scenes, i. 33; ii. 48, 60.
- Beba, superintendent of Khnemhotep II., i. 48.
- Beer, department of, scene, i. 31.
- Beni Hasan, necropolis of, situation, ii. 17.
- tombs of, their situation, i. 1; object, *ib.*; date, 2; paintings in, *ib.*; ii. 2; architecture of, 3; list of, 7; sculptured decorations, ii. 1; architectural decorations, 2; scenes, 3-5 (arrangement of, 3; subjects of, 4); biographical inscriptions in, 5-16; date of, 7; geography of, 16-22; deities represented in, 22, 23.
- Biographical inscriptions in tombs, ii. 5.
- Biographies of Khnemhotep the scribe, ii. 5; of the family of Baqt I., *ib.*; of the family of Khnemhotep I., 7-13; of the family of Amenemhat, 13-16.
- Birds, driving of, scene, i. 69.
- Bird-traps, scene, ii. 59.
- Boars, wild, ii. 56.
- Boat-builders, scene, i. 68.
- Boating scenes, i. 84; ii. 33, 56.
- Border patterns and decorations, ii. 3.
- Bowmen, scenes, i. 31.
- Box-making, scene, i. 31.
- Bread, department of, scene, i. 31.
- Bread-making, scene, ii. 48.
- Ba(T), island of, its situation, ii. 20; identified with Alyi, *ib.*
- Bull, sacrifice of, scene, ii. 62.
- Bulls fighting, scenes, i. 69; ii. 35, 56.
- Busiris, pilgrimage to, scene, i. 53; *see also* Tatu.
- Calves, ii. 56.
- Canoes, men in, scene, i. 70.
- Cartentering, scenes, i. 31, 68; ii. 57.
- Cattle, presentation of, scene, i. 32; fattening of, scene, 69; leading of, scene, *ib.*; driven by herdsmen, ii. 61.
- Ceiling decorations, nature of, ii. 2.
- Cha, herdsman of Amenemhat, i. 18.
- Chain-making, scene, i. 31.
- Chem, superintendent of Amenemhat, i. 16.
- Cheper-ka-Ra (Usertsen I.), i. 21, 25.
- Chetmer, i. 23.
- Cheti, *see* Khety.
- Chetui, nurse of Khnemhotep II., i. 47.
- Chirropodist, scene, ii. 47.
- Chnem, *see* Khnem.
- Chunach, scribe of Amenemhat, i. 15.
- Club exercise, scene, ii. 49.
- Coffins, discovery of, ii. 79-81; description of, 81.
- Columns, decoration of, ii. 3; lotus bud, 60; mode of construction, 74.
- Confectionery, making of, scenes, i. 31; ii. 48, 56.
- Cooking, scene, ii. 56.
- Coopers, scene, i. 31.
- Coptic graffiti in tombs, ii. 65-68.
- Coptos, city of, i. 26; expedition of Amenemhat to, ii. 16; its situation, 21.
- Corn-grinding, scenes, ii. 48, 56.
- Cranes, flock of, scene, ii. 59.
- Crews, quarrelling, scene, ii. 34.
- Crocodile, i. 70.
- Cynopolite nome, *see* Jaekal nome.
- Dado, decoration of, ii. 3.
- Dadu, city of, *see* Busiris.
- Dancing scenes, i. 32; ii. 49, 57, 61.
- Date of the tombs, i. 2.
- Decoration of the tombs, ii. 1-5.
- Dega, superintendent of Amenemhat, i. 17.
- Deities, funerary, ii. 22; represented and recorded, 22-23.
- Dér-el-Bersheh, its identification with Mernepet, ii. 21.
- Djat, *sahut* figure of, i. 72.
- Donkeys, driving of, scenes, *see* Asses.
- Draughts, game of, scenes, ii. 50, 57.
- Dut-heru, nome, ii. 17.
- Dwarfs, ii. 61.
- El-Anbaga, city, situation of, ii. 19 *note*.
- El-Bersheh, tombs of, their resemblance to those at Beni Hasan, i. 2.

- Ethiopia, expeditions to, i. 25-27; ii. 15, 16.
 Female acrobats, scene, ii. 47.
 Festal days, notation of, i. 53.
 Fishing scenes, i. 31, 68, 70; ii. 34, 47, 49, 50, 56, 57.
 Flax, cultivation of, scene, i. 31; gathering of, scene, ii. 62.
 Flint knives, manufacture of, scenes, i. 31; ii. 47.
 "Foreign lands, four," i. 25; ii. 21.
 Foreigners presenting gifts, scene, i. 69.
 Fortress attacked by soldiers, scenes, i. 33, 85; ii. 48, 60.
 Fowling scenes, i. 31, 69, 70; ii. 34, 47, 49, 56, 57, 60.
 Frieze decorations, form of, ii. 2.
 Fruits, department of, scene, i. 31.
 Fullers, scene, i. 68.
 Funeral scenes, i. 32, 33, 35, 68, 71, 72; ii. 28, 31, 34, 49, 57, 61.
 Funerary deities, ii. 22.
 Games, scenes, ii. 47, 49, 50, 57, 60, 61.
 Gardening, scenes, i. 31, 68.
 Gazelles, domesticated, ii. 59.
 Geb (Seb?), deity, i. 41, 45; ii. 23.
 Geese, fattening of, scene, i. 69; flock of, scene, ii. 59.
 Geography of the tombs, ii. 16-22.
 Goats feeding, scene, ii. 35; driving of, scene, 36; pasturing, scene, 56.
 Goldsmiths, scenes, i. 31; ii. 47.
 Graffiti, Greek and Coptic in tombs, ii. 65-68.
 Grain, storing of, scenes, i. 68; ii. 62.
 Greek graffiti in tombs, ii. 65-68.
 Hap, "food-provider" of Khnemhotep II., i. 45.
 Hap, officer of Khnemhotep II., i. 46.
 Hare nome, situation of, ii. 17, 21.
 Harim, procession of, scene, i. 68.
 Harvesting scenes, i. 31, 68; ii. 46, 47.
 Hathor, deity, i. 43; ii. 32; titles of, ii. 23.
 Hathor in Axyt, i. 35; ii. 12, 22, 27, 29.
 Hathor, Lady of Nechenbu, i. 13, 82.
 Hathor, Lady of Neferus, i. 13, 14, 36, 82; ii. 6, 20, 23, 44, 46, 54, 58.
 Hathorhotep, wife of Amenemhat (chief of Oryx nome), ii. 13.
 Hathor-nefer-heputa, dau. of Baqt III., ii. 43; figure of, 47.
 Hathor-nefer-heputa, dau. of Remushenta, ii. 6.
 Hebnu, city, situation of, ii. 19; its identification with Sawadeh, 20.
 Hekt of Heru, *see* Hekt of Heru.
 Hekhtopot, messenger of Amenemhat, i. 16.
 Heneny (H), herdsman of Amenemhat, i. 18.
 Henu, mother of Amenemhat, i. 14, 22; titles, 14; statue of, 35; her parentage, ii. 13.
 Henu, "food provider" of Amenemhat, i. 15.
 Hekt of Heru, deity, i. 82; ii. 5, 20, 22, 44, 46, 54, 57.
 Hensh, wife of Netermekht, ii. 12, 27, 29; figure of, 28.
 Herbs, department of, scene, i. 31.
 Herdsman leading cattle, scenes, ii. 47; driving cattle, 49, 61; tending cattle, 49, 56.
 Herdsman and gazelles, scene, ii. 59.
 Hermopolite nome, *see* Hare nome.
 Heru, city, situation of, ii. 20.
 Het-Schetep-ab-Ra, city, ii. 9, 10; situation of, 21.
 Hetanch, attendant of Amenemhat, i. 18.
 Hetanch, fowler of Amenemhat, i. 15.
 Hetu, "food provider" of Amenemhat, i. 15.
 Hetu, herdsman of Amenemhat, i. 18.
 Hieroglyphs, fanciful, ii. 58, 61.
 Hippopotami, i. 70; ii. 56.
 Horhotep, superintendent of Amenemhat, i. 17.
 Hormaacheru, lector of Khnemhotep II., i. 51, 72.
 Hormaacheru, priest of Khnemhotep II., i. 51.
 Horus, deity, i. 24, 42, 44, 54, 55, 58, 59, 60, 63; titles of, ii. 23.
 Horus in Heaven, i. 22.
 Horus of the two Scorpions, i. 12; ii. 23.
 Horus within Hebnu, i. 34, 82; ii. 19, 20, 22.
 Horus, smiter of Rekhyt, i. 13, 21, 27, 45, 56, 84; ii. 12, 23, 27, 29, 32, 36, 38, 44, 46, 54, 58.
 Horus, messenger of Amenemhat, i. 16.
 Hotep, attendant of Amenemhat, i. 18.
 Hotep, fisherman of Khnemhotep II., i. 46.
 Hotep, "food provider" of Amenemhat, i. 15.
 Hotep, gardener of Khnemhotep II., i. 47.
 Hotep, "valuer" of Amenemhat, i. 16.
 Hotepferu, mother of Baqt III., ii. 6, 43.
 Hotepferu, servant of Khnemhotep II., i. 51.
 Hotep, wife of Amenemhat, i. 14; titles, *ib.*; toilet scene, 31; offering scenes, 31, 33, 34; statue of, 35; her parentage, ii. 13.
 Hotep, attendant of Khnemhotep II., i. 46.
 Hunting scenes, i. 31, 32, 69, 84, 85; ii. 33, 35, 39, 47, 57, 58.
 Ichneumon (I), scene, ii. 34.
 Imhotep, governor of Sheikh-Said, i. 60 *note*.
 Jackal nome, i. 43, 59, 63; ii. 11, 17, 21.
 Jat, wife of Khnemhotep II., *see* Zat.
 Joints, offering of, scenes, i. 33, 36.
 Knaab (Ethiopia), country of, ii. 21.
 Kbtii, *see* Coptos.
 Keka, father of Nefem, the scribe, i. 49.
 Keka, steward of Khnemhotep II., *see* Zat.
 Khara, city, i. 43; site uncertain, ii. 21.
 Khaker ornament, *see* Khaker.
 Khaz-food, preparation of, scene, ii. 49.

- Nekhta, "repeater" of Khnemhotep II., i. 47.
 Nekhta, superintendent of Amenemhat, i. 17.
 Nekhta, "farmyard" superintendent of Khnemhotep II., i. 47.
 Neneku "food-provider" of Amenemhat, i. 15.
 Net, goddess, i. 12, 13, 22.
 Neteranch, superintendent of Amenemhat, i. 16.
 Neternecht, *see* Neternecht.
 Neternecht (administrator of the eastern district), titles, ii. 27; parentage, *ib.*; figure of, 28.
 — tomb of, description, ii. 27, 29; architecture, scenes, &c., 28; notes on architecture, 77.
 Neternecht, son of Khnemhotep II., i. 44; making offerings, 72; portrait of, ii. 12.
 Neternecht, ancestor of Khnemhotep II., biography, ii. 12.
 Neternecht, fisherman of Khnemhotep II., i. 46.
 Neternecht, gardener of Khnemhotep II., i. 47.
 Neternecht, officer of Khnemhotep II., i. 45.
 Neternecht, scribe of Khnemhotep II., i. 46.
 Neternecht, servant of Khnemhotep II., i. 51.
 Neternecht, steward of Khnemhotep II., i. 49.
 Neternecht, farmyard superintendent of Khnemhotep II., i. 47.
 Neternecht, "inner chamber" superintendent of Khnemhotep II., i. 47.
 Neternecht, warehouse superintendent of Khnemhotep II., i. 48.
 Neternecht, field superintendent of Khnemhotep II., i. 49.
 Neternecht, superintendent "of the gang" of Khnemhotep II., i. 50.
 Neternecht, superintendent of carpenters of Khnemhotep II., i. 50.
 Neternecht, superintendent of desert land of Khnemhotep II., i. 50.
 Neteru, mother of Zat, wife of Khnemhotep II., i. 43.
 Neteruhotep, father of Khnemhotep the scribe, i. 75-77; ii. 5.
 Neteruhotep, steward of Khnemhotep II., i. 49.
 Neteruhotep, steward of the nome, of Khnemhotep II., i. 49.
 Neteruhotep, superintendent of Khnemhotep II., i. 49.
 Net-making, scene, ii. 57.
 Ols, the seven sacred, ii. 35.
 Orchard, scene, i. 68.
 Oryx nome, i. 9, 12, 13, 24, 25, 26, 27, 59, 60, 69, 73, 81; ii. 62; situation of, ii. 17.
 Oryx, scene, ii. 59; sacrifice of, scene, 62.
 Osis Lord of Dada or Tatu and Abydos, i. 13, 29, 31, 35, 44, 55, 82; ii. 22, 30-32, 35, 38, 44, 46, 48.
 Osis, pilgrimage to cities of, scene, i. 33.
 Ox, sacrifice of, scenes, ii. 56, 60.
 Oxen, driving of, scene, ii. 36.
 Oxen fording stream, scenes, i. 31, 68; ii. 31.
 Oxen ploughing, scenes, ii. 62.
 Oxen, sacrifice of, scenes, i. 33, 34; ii. 34.
 Oxen, stock-taking, scene, ii. 49.
 Oxen with herdsmen, scene, ii. 56.
 Oxyrhynchus nome, i. 63; ii. 11.
 Pacht, Lady of the Speos valley, deity, i. 13, 14, 35, 36, 42, 43, 45, 55, 56, 58, 67, 75; ii. 22.
 Paintings, scenes, ii. 47, 57.
 Paintings in tombs, i. 2; style of, 68; nature of, ii. 2.
 Pakht, *see* Pacht.
 Pepi, herdman of Khnemhotep II., i. 51.
 Pepi, scribe of Khnemhotep II., i. 46.
 Per-Ptah, father of Nekhta, the steward, ii. 29.
 Ploughing, scenes, i. 31, 68; ii. 36, 62.
 Pottery, scenes, i. 31, 68; ii. 49.
 Pottery, discovery of, ii. 79, 80.
 Priests offering, scenes, i. 32, 71.
 Prisoner's base, game of, scene, ii. 49.
 Psh Socaris or Sokeris, deity, i. 13, 34; ii. 22, 44.
 Pshanch, father of Khcty, superintendent of Khnemhotep II., i. 49.
 Ra, god, i. 21.
 Reaping scene, ii. 62.
 Religion of the tombs, ii. 22, 23.
 Remusheta (chief of the Oryx nome), biography, ii. 6, 7; titles, 30; figures of, 31; father of Baqt III, 43.
 — tomb of, i. 2; description of, ii. 30, 31; architecture, 30; scenes, 31; notes on architecture, 78.
 Renseb, father of Mentuhotep, scribe, i. 46, 69.
 Roda, city, i. 1.
 Roda, straightening of, scenes, ii. 49, 57.
 Sahks, embalmer of Amenemhat, i. 19.
 Sandal-makers, scenes, i. 31; ii. 47.
 Sandals, wooden, discovery of, ii. 79.
 Satap, wife of Khnemhotep I., i. 42, 82, 84; ii. 8.
 Satap, daughter of Khnemhotep II., i. 44; ii. 12.
 Sat-teki, mother of Khnemhotep the scribe, i. 75, 77; ii. 5.
 Sawadeh, city, identified with Hebnu, ii. 20.
 Scenes in tomb, arrangement of, &c., ii. 3.
 Scribes registering, scenes, i. 68, 69.
 Sculptors, scenes, i. 68; ii. 47, 57.
 Sculptural decorations of tombs, ii. 1.
 Sebekaneh, grandfather of Khnemhotep II., i. 63.
 Sokhet, deity, i. 45; ii. 23, 54, 62.
 Senanch, superintendent of Khnemhotep II., i. 50.
 Seneb, superintendent of Khnemhotep II., i. 50.

- Shaving scenes, ii. 47, 57.
 She-Sebek, attendant of Amenemhat, i. 18.
 Sheikh-Said, city, i. 60 *note*.
 Shipping scenes, i. 33, 68; ii. 56.
 Shu, god, i. 12, 13, 23; ii. 23.
 Skulls, discovery of, ii. 79, 80.
 Soldiers attacking fortress, scenes, i. 33, 85; ii. 48, 60.
 Sowing, scene, i. 31.
 Specs Artemidos, situation of, ii. 20; identified with Stabl-Antar, *ib*.
 Spinning, scenes, ii. 47, 57.
 Stabl-Antar, situation of, ii. 20.
 Subjects depicted in the tombs, ii. i.
 Tahutqa, wife of Baqt I., ii. 6, 32, 38, 39; figure of, 34.
 Tatu (Busiris), city, i. 33; situation of, ii. 21.
 Tax-gathering, scene, ii. 47.
 Tefaut, goddess, i. 12, 13, 23; ii. 23.
 Tehnch, city, i. 60 *note*.
 Thent, mother of Khety, i. 43; ii. 11, 29.
 Thent, dau. of Khnemhotep II., i. 44 ii. 12; figure of, i. 73.
 Thent, messenger of Khnemhotep II., i. 47.
 Thimble-ring, game of, scene, ii. 49.
 Threshing, scene, i. 68.
 Tombs of Beni Hasan, date of, ii. 7.
 Tum, deity, i. 59, 61; ii. 23.
 Tut-heru, nome of, *see* Dut-heru.
 Twine manufacturing scene, ii. 47.
 Ur, lector of Amenemhat, i. 19.
 Ur-arna, governor of Sheikh-Said, i. 60 *note*.
 Usertsen I., i. 2, 3, 11, 21, 24, 25, 60; contemporary with Nekht I., ii. 9, 16.
 Usertsen II., i. 2, 3, 26, 43, 63, 69; contemporary with Khnemhotep II. and Nekht II., ii. 10, 16.
 Usertsen, mat-spreader of Khnemhotep II., i. 50.
 Ut, city, situation of, ii. 21, 22.
 Uten-Anpu, *sahu* of Amenemhat, i. 19.
 Vineyard scene, i. 68.
 Vintage scenes, i. 31, 68, 84; ii. 48, 60.
 Water-skins carried by men, scenes, ii. 59.
 Wawat, country of, ii. 21.
 Weaving, scenes, i. 68; ii. 47, 57.
 Wild fowl, offering of, scenes, i. 33, 36.
 Women grinding corn, scenes, ii. 48, 56.
 Women playing with ball, scene, ii. 47.
 Wrestling scenes, i. 33, 85; ii. 36, 47, 60.
 Zat, wife of Khnemhotep II., i. 43; ii. 11; her children, i. 44; ii. 13.

Asiatics. Those figured in the tomb of Khnemhotep II.¹ had perhaps wandered into the desert between the Nile and the Red Sea.

REL-
GION.


§ 9. On the monuments of the Old and Middle Kingdom representations of divinities very rarely occur, and none are met with in the wall-paintings at Beni Hasan. There is, however, no lack of their names in the inscriptions, and a few interesting figures of them, on a small scale, occur in the hieroglyphs determining their names. Those that are named may be divided into three groups: the funerary deities, the local gods, and other divinities of less defined significance.


Fune-
rary
Deities.



To the first class belongs the great Osiris, *Khent Amentiu*, ruler of the departed spirits in the West, named the Lord of Busiris in the Delta, and of Abydos in Upper Egypt. He was the King of the Underworld and judge of the dead. Next there is Anubis, the embalmer, who is always represented in the form of a jackal. He is described as Lord of Tazeser ("the sacred land"), *tep tu-ef*, "He who is upon his hill," and *am Ut*, "Within the City of embalming," perhaps, as Prof. Maspero has lately suggested,² one of the oases in the western desert. Thirdly, there is Ptah Socaris, entitled Lord of Heaven, and worshipped especially in the necropolis of Memphis. He is generally entitled in other inscriptions *neb shetyt*, "Lord of the sarcophagus." At Beni Hasan the prince Amenemhat is said to be one "worthy before Ptah Socaris," and the Great Chief Baqt is "beloved" of him.




¹ *Beni Hasan*, Part I., Pls. xxviii., xxx., and xxxi.

² *Vide Journal Asiatique*, IX. Serie, t. i., p. 232-240. *Bibliothèque Egyptologique*, tome ii., p. 421, "Le nom antique de la Grande-Oasis."

The following gods take their titles from local
localities in the Oryx nome:— Local
Deities.

 "Horus within the city of Hebnu," the capital of the province. Amenemhat is described as "worthy before" him, and Khnemhotep I. "beloved of him."

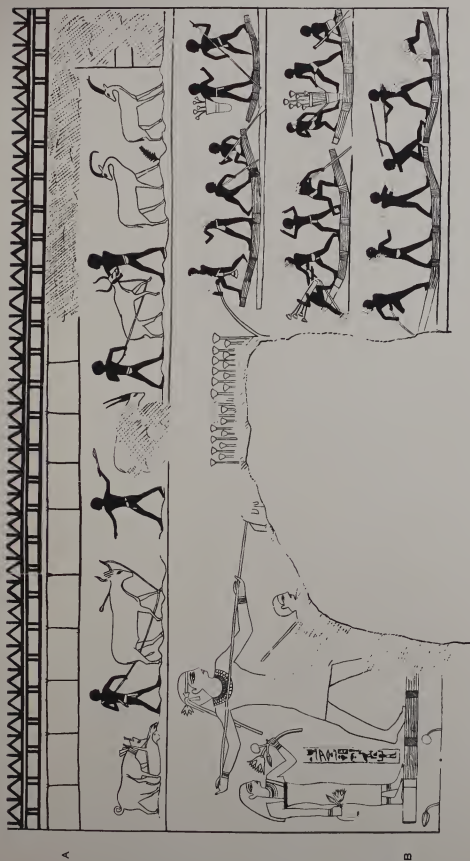
 "Khnem, Lord of Herur," is frequently mentioned. Amenemhat was "superintendent of the priests" of this god. Baqt I., Baqt III., and Khety are all described as "beloved" of the same deity, and Baqt III. as "worthy before" him. The consort of Khnem of Herur,  "Heqt of Herur," is also frequently alluded to in the Beni Hasan inscriptions: Baqt III., Khety, and Khnemhotep I. are all "beloved" of her; and Khety is described as *hesy*, "praised" of Heqt of Herur. Two local forms of the goddess Hathor are also mentioned.

One was  "Hathor, Lady of Neferus," the other  "Hathor in Aryt." Hotept, the wife of Amenemhat, was a priestess of the first; Henu, Amenemhat's mother, Amenemhat himself, Sat-ap the wife of Khnemhotep I., Baqt III., and Khnemhotep the wife of Khety, are all described as "worthy before" Hathor of Neferus. Khnemhotep I., Baqt III., and Khety are all mentioned as "beloved" of the same goddess. Henu, Amenemhat's mother, and Hotept his wife, are both named as "worthy before" Hathor in Aryt. Another local deity to be mentioned here was the leopard-goddess  "Pakht, Lady of the Speos Valley." The lady Hotept is called her "priestess," and Khnemhotep II. her "uteb-priest;" the lady Henu, and Khnemhotep II. are both described as "worthy before" Pakht.

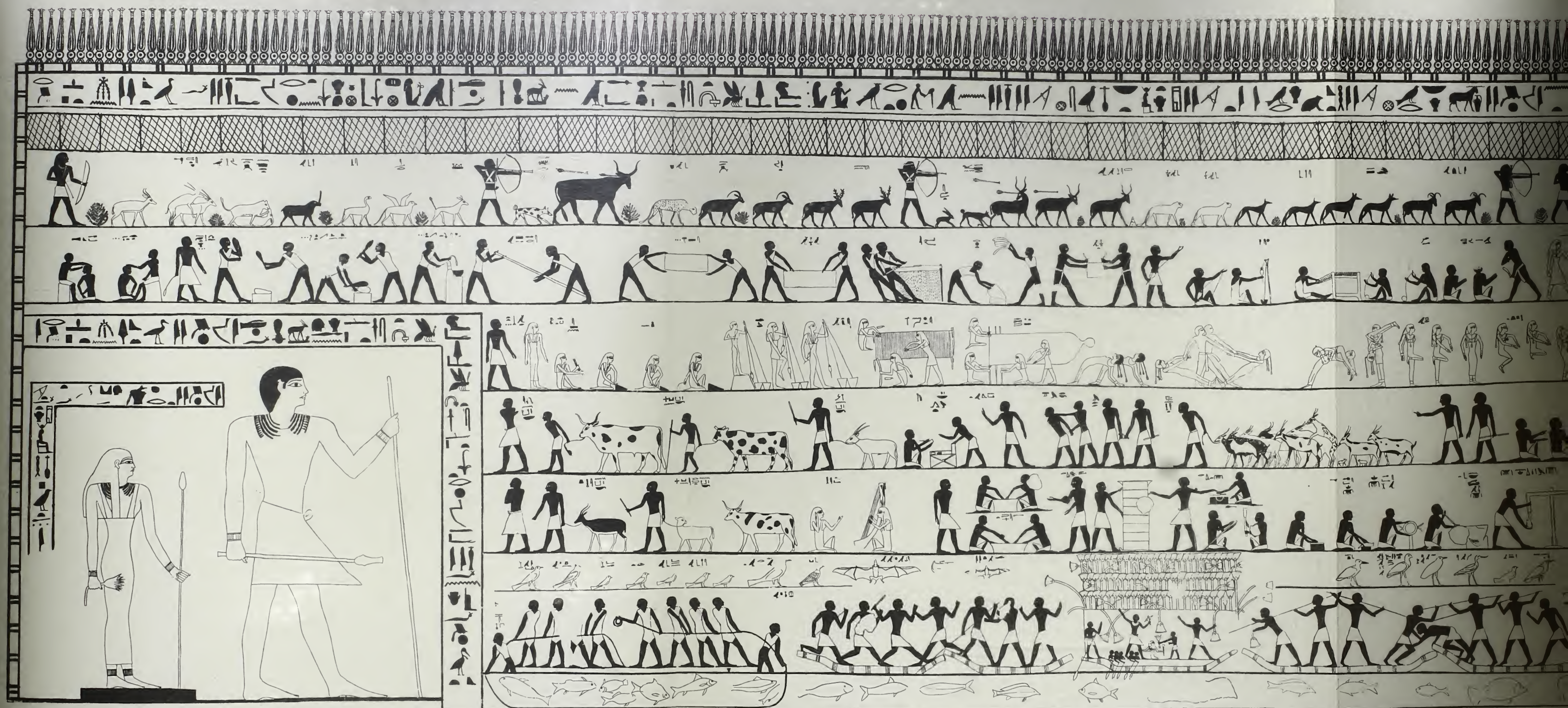
Besides Horus of Hebnu, three other



NORTH WALL
(WEST END).



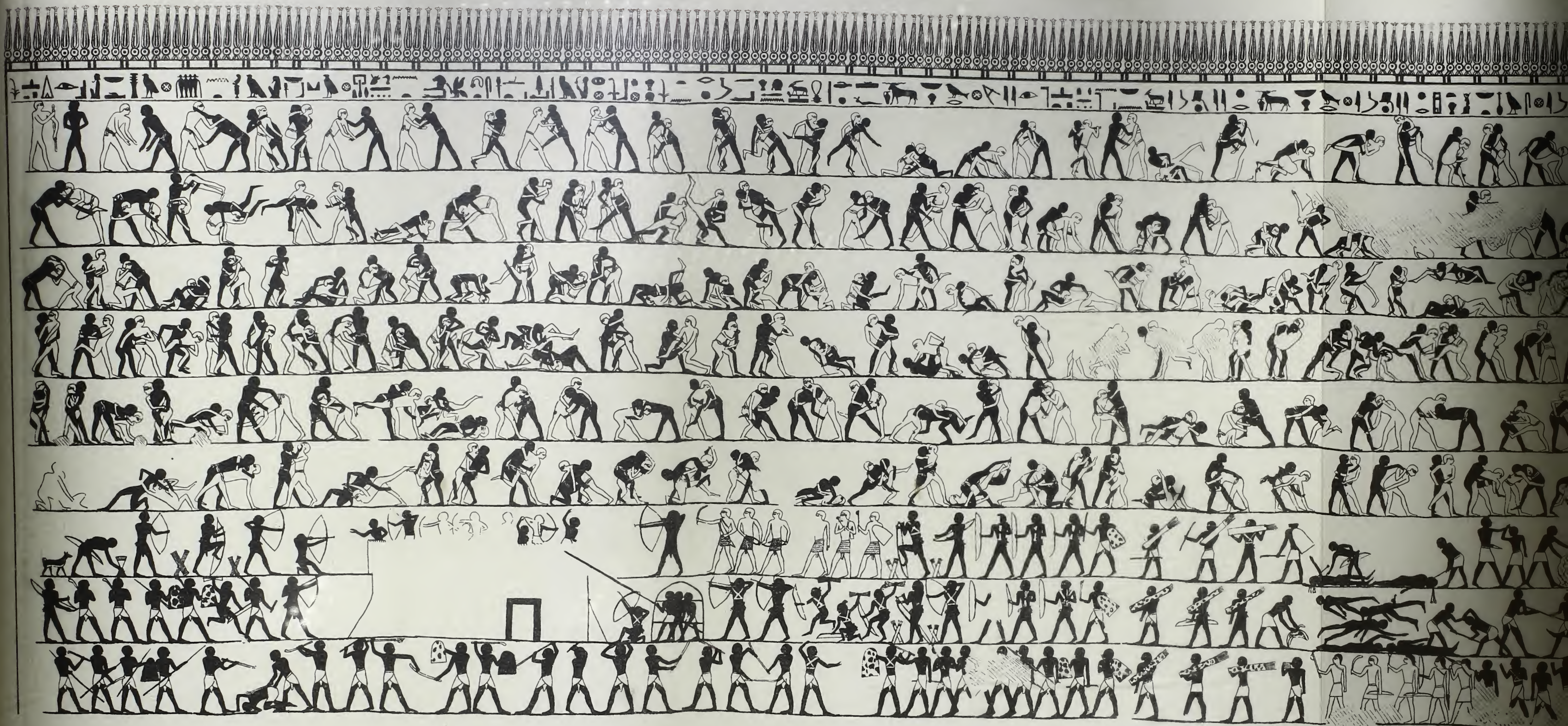
NORTH WALL
(EAST END).



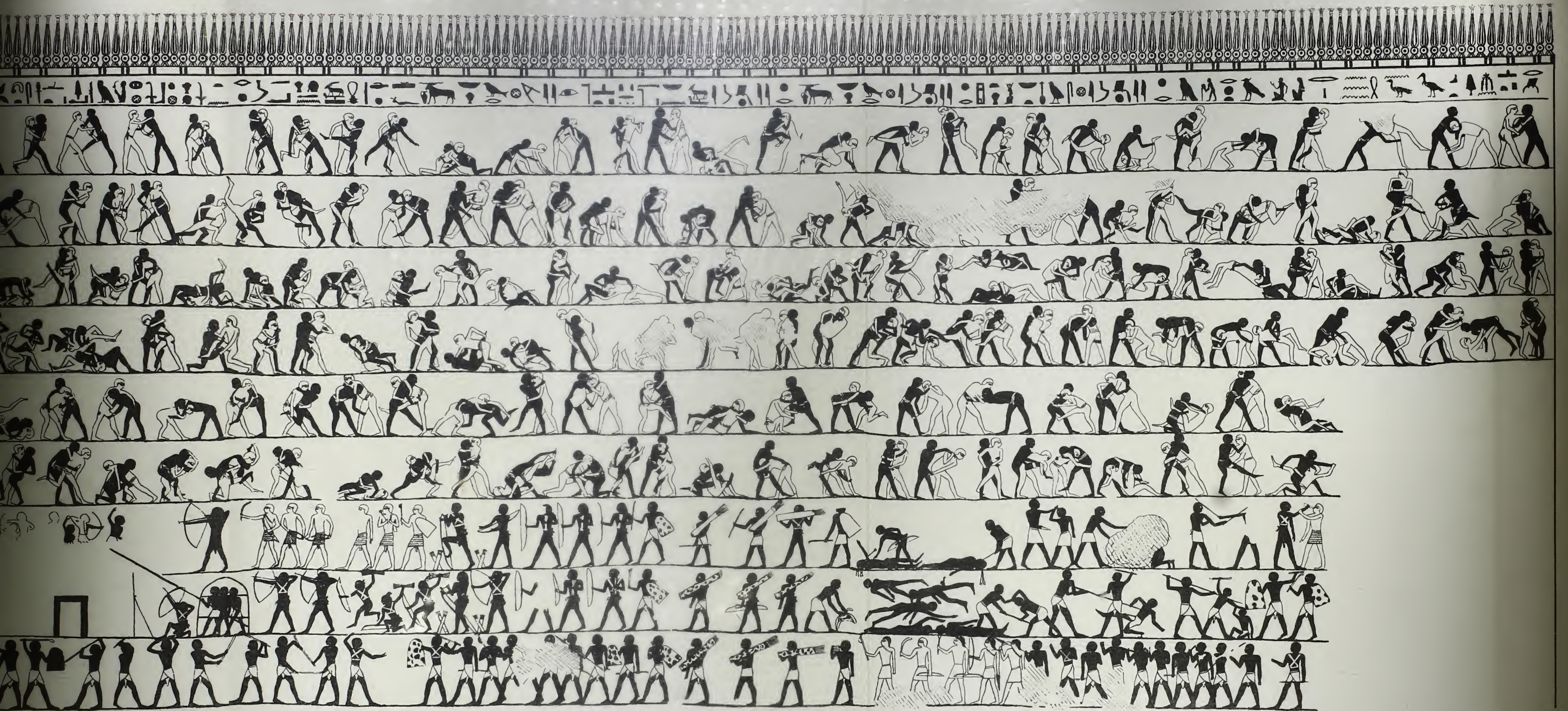
MAIN CHAMBER.
NORTH WALL



MAIN CHAMBER.
NORTH WALL

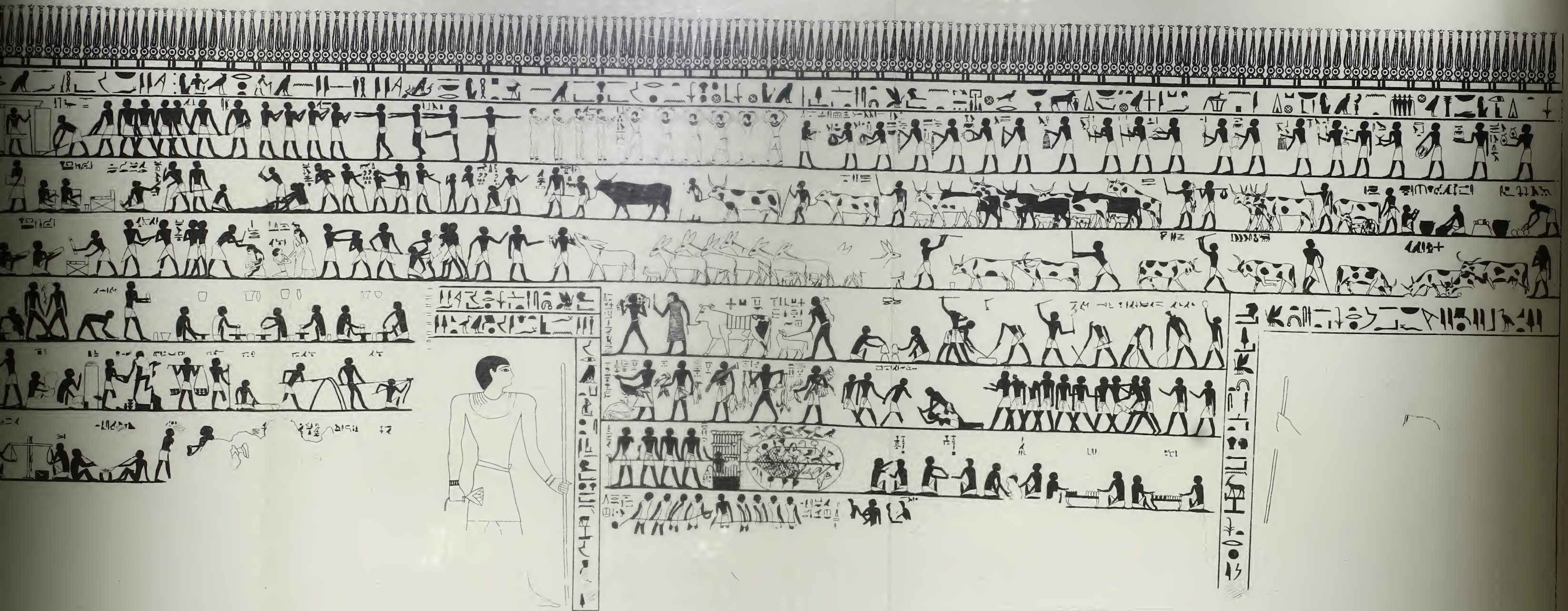


MAIN CHAMBER.
EAST WALL.

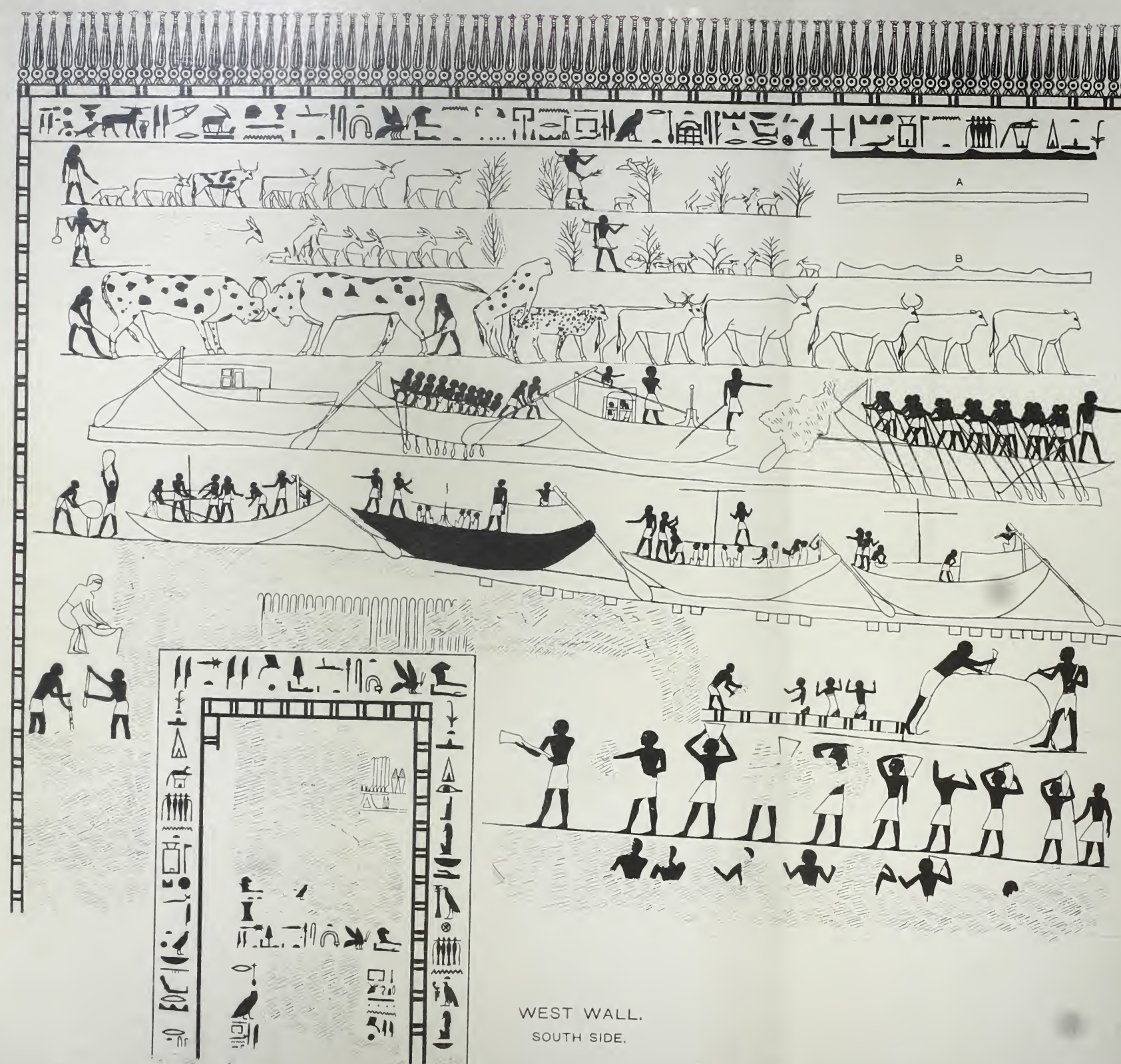


MAIN CHAMBER.
EAST WALL.

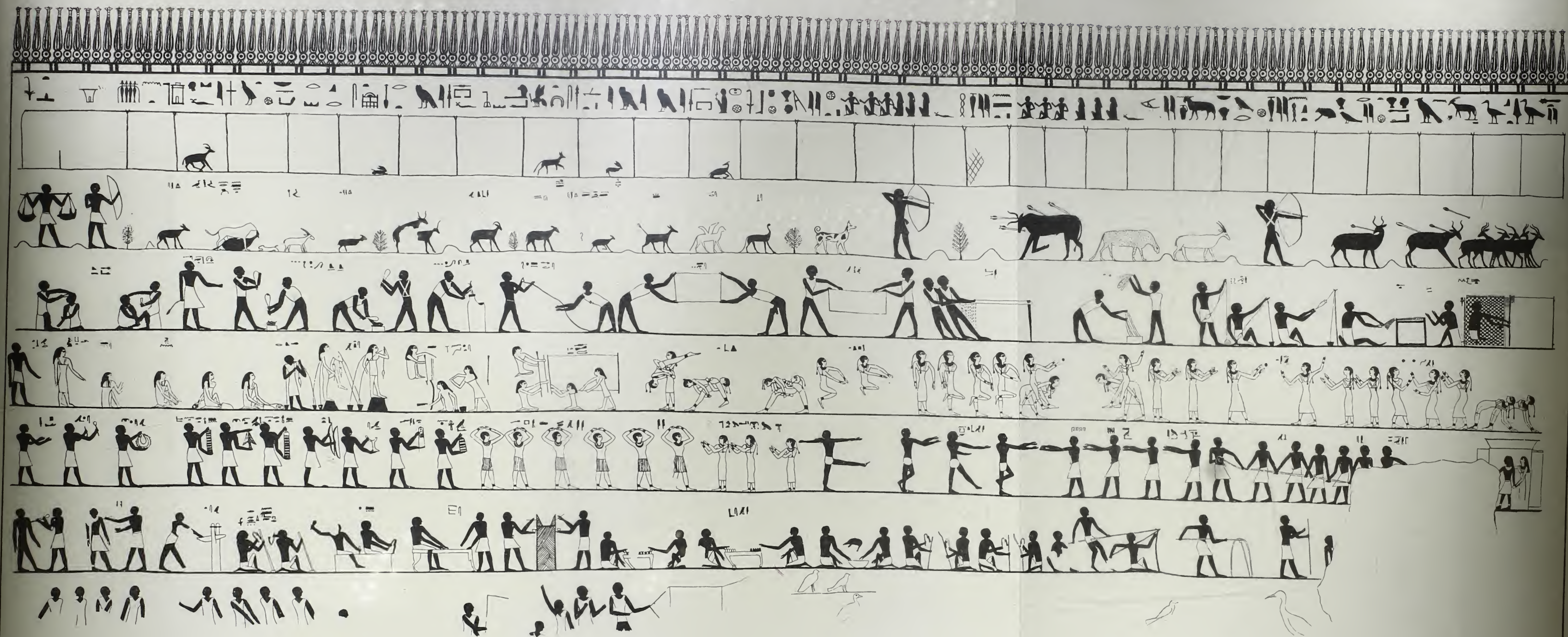




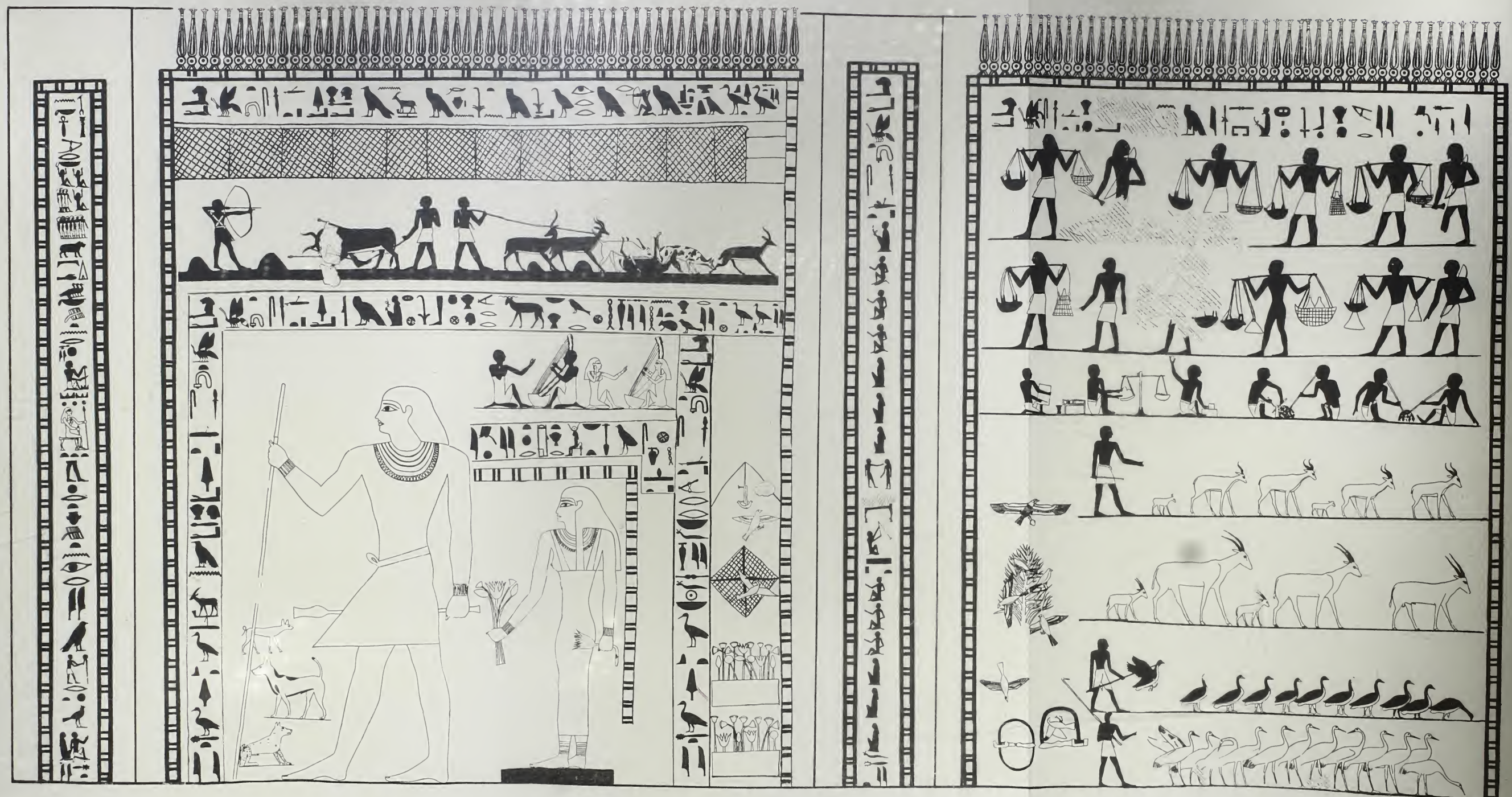
MAIN CHAMBER,
SOUTH WALL (WESTERN END).



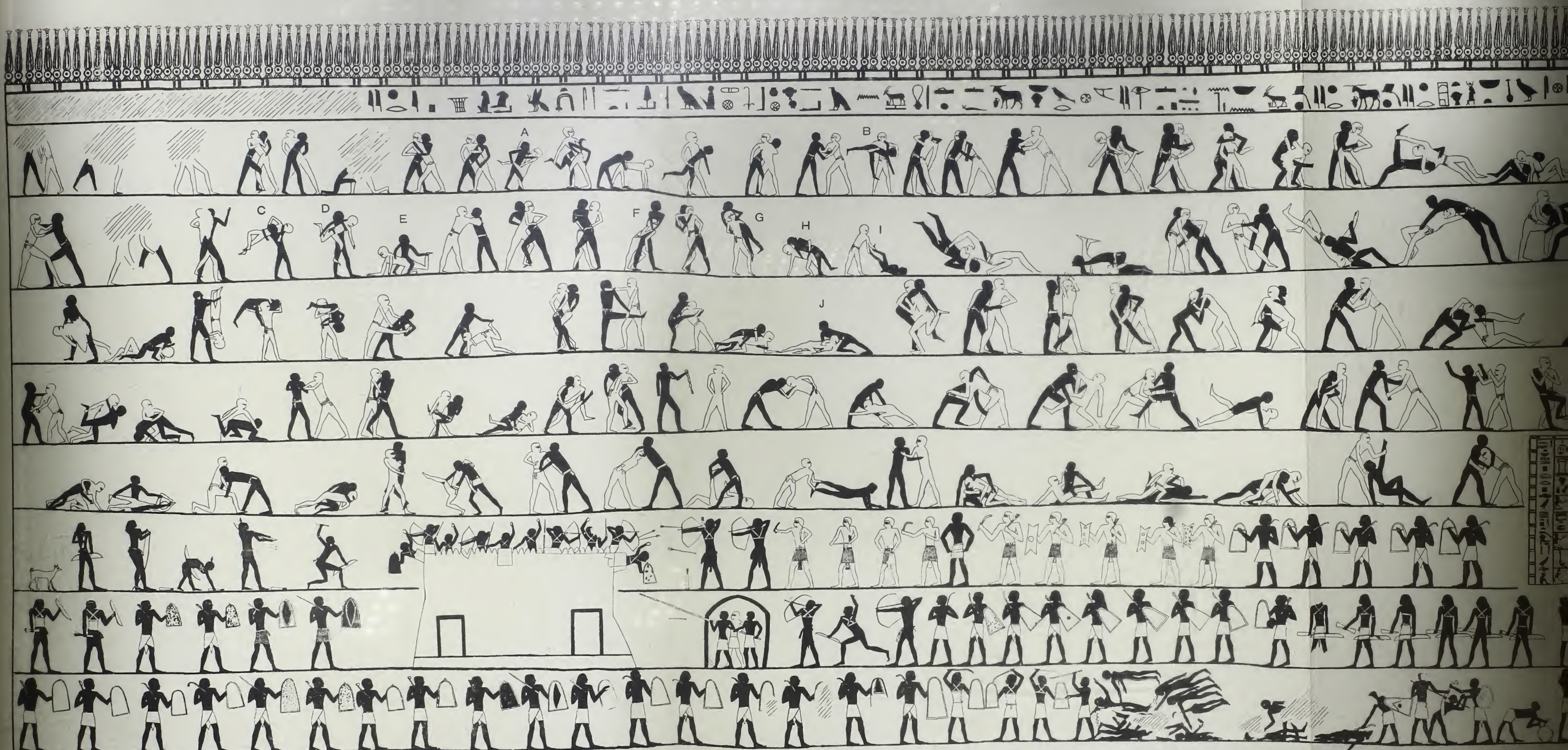
WEST WALL.
SOUTH SIDE.



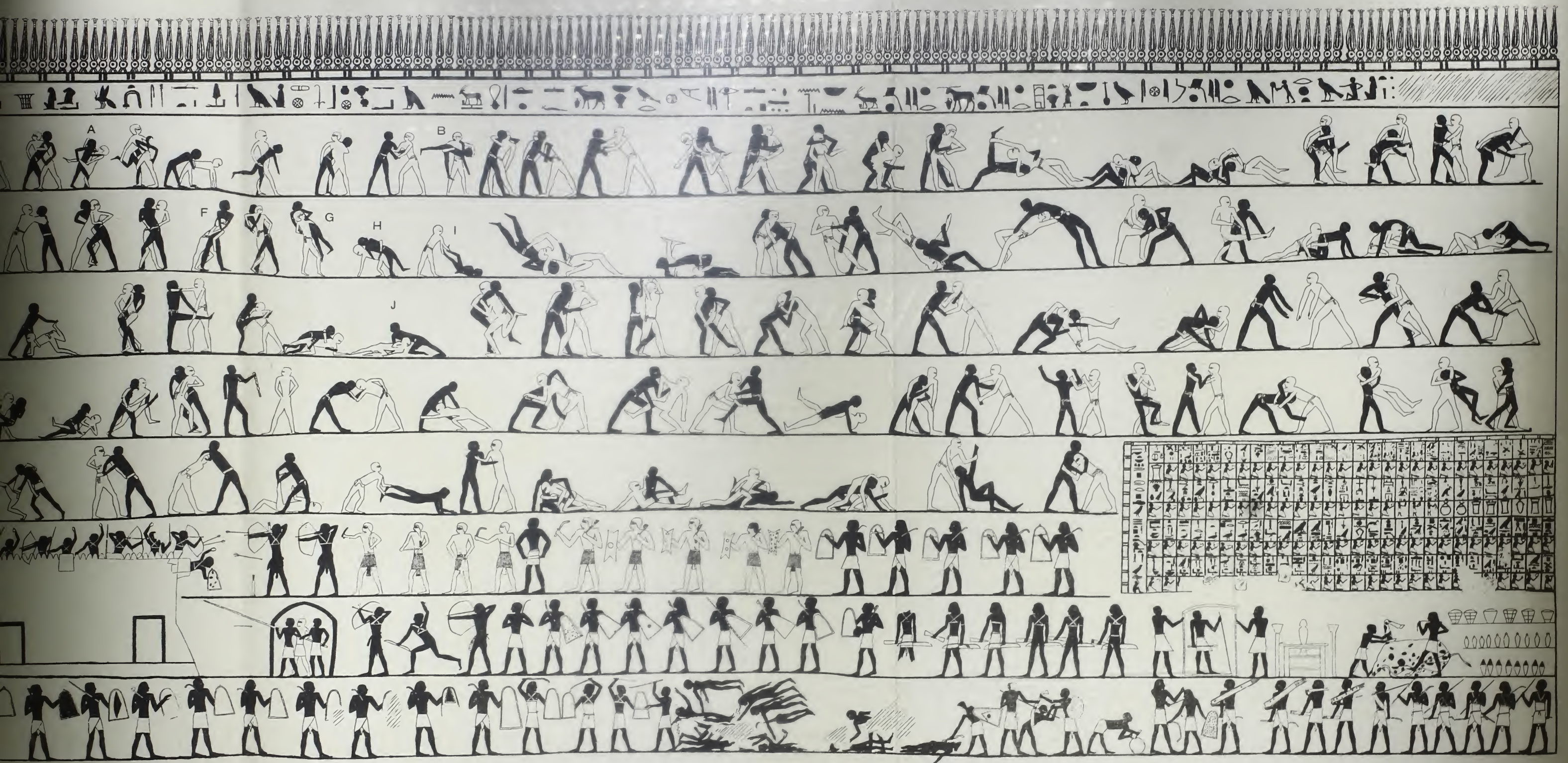
NORTH WALL
(WEST HALF).



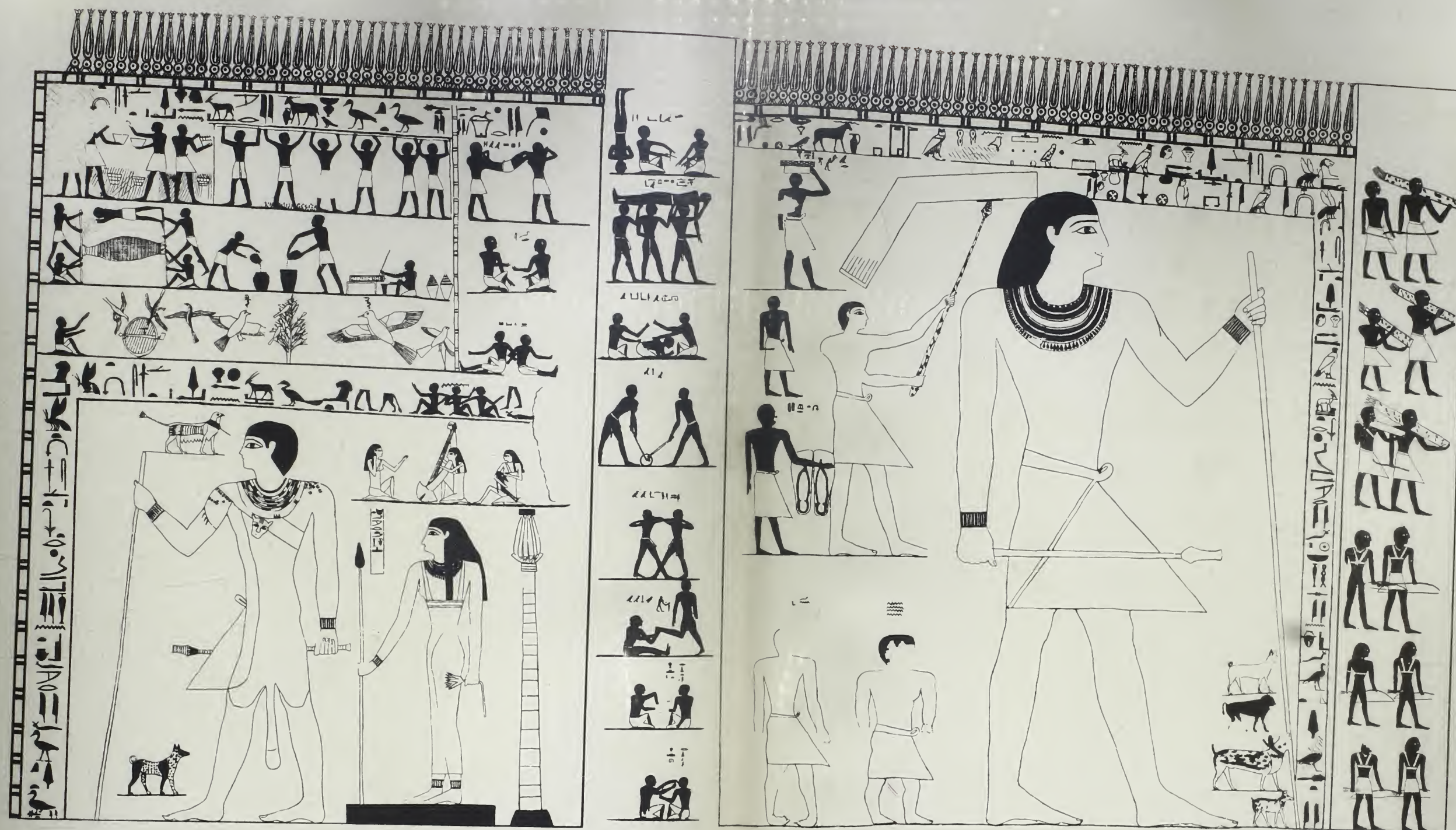
NORTH WALL
(EASTERN HALF).



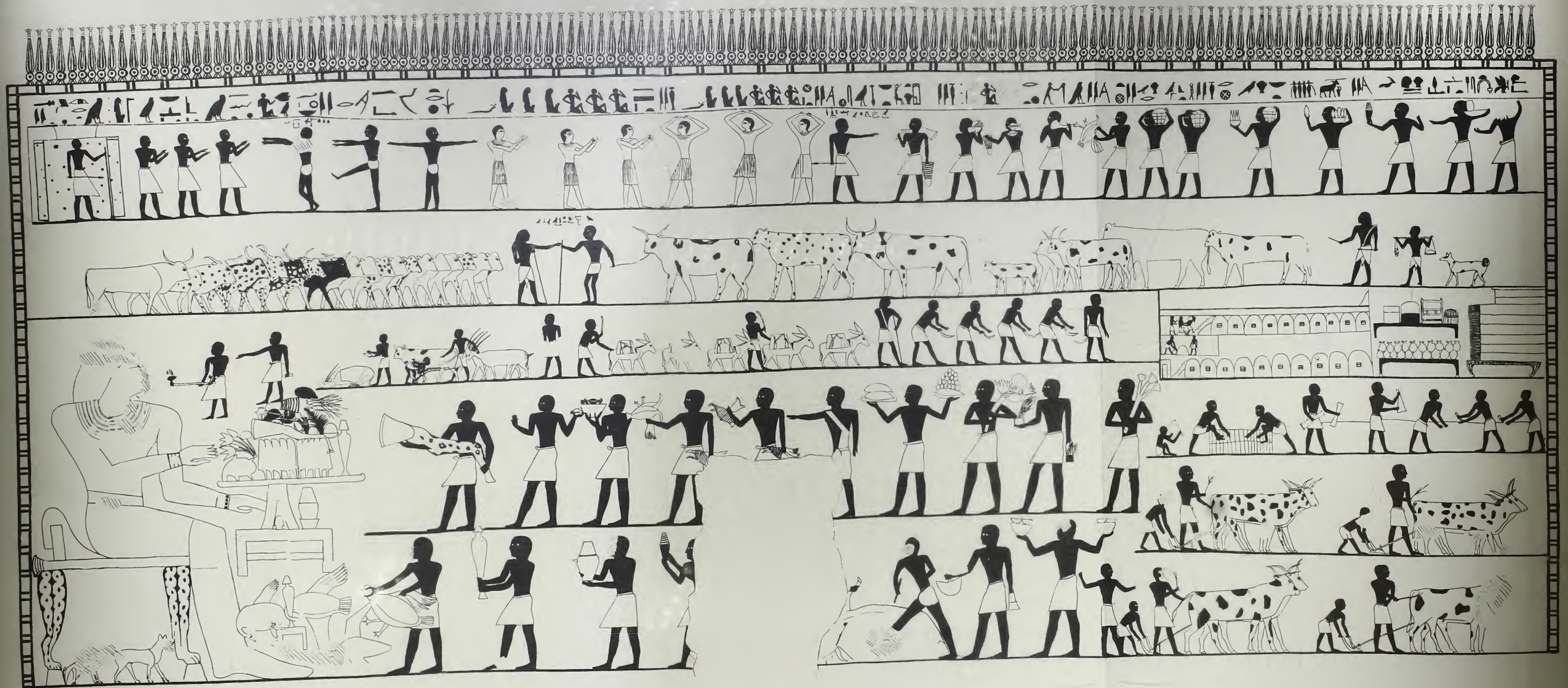
EAST WALL.



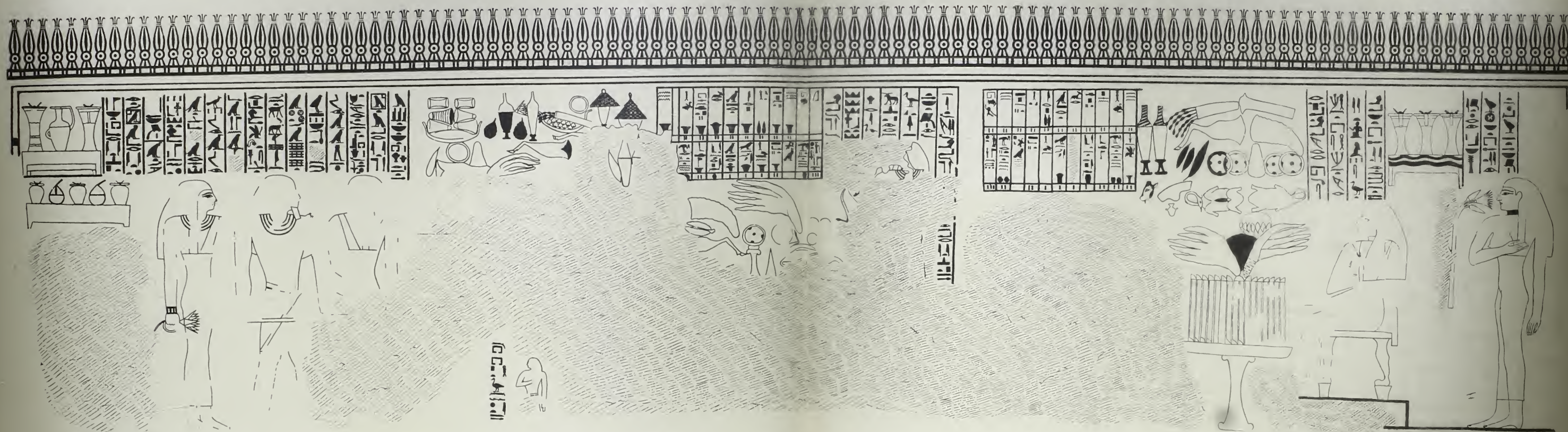
EAST WALL.



SOUTH WALL
(EASTERN HALF).



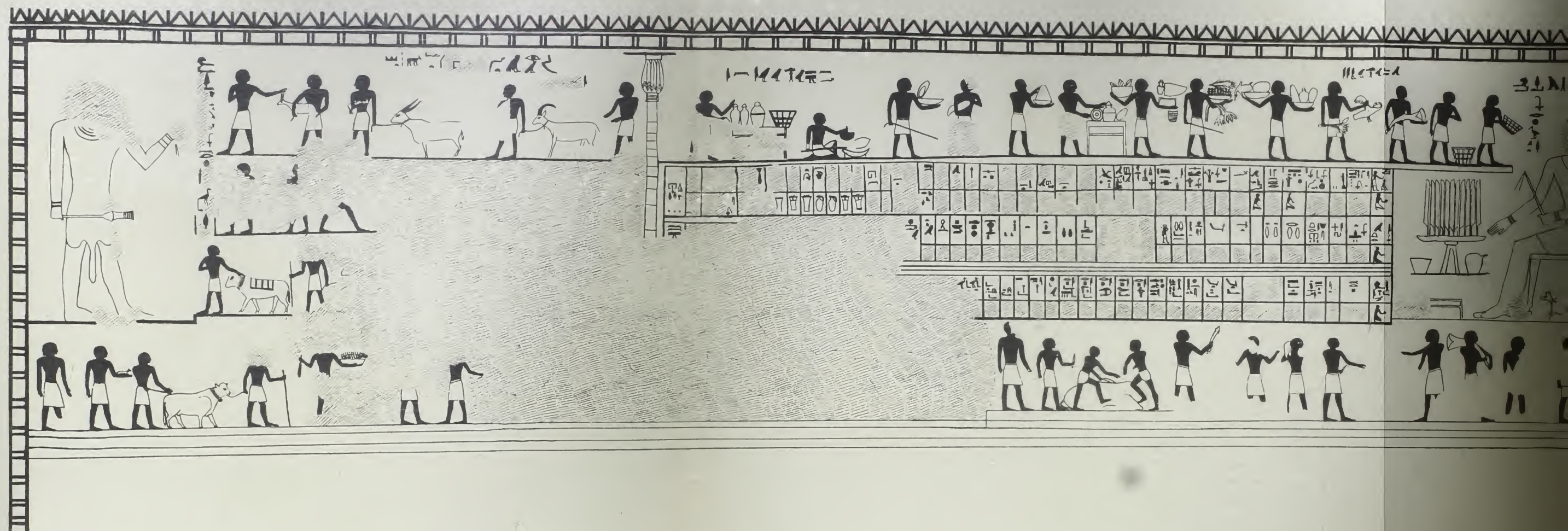
SOUTH WALL
(WESTERN HALF).



EAST WALL.

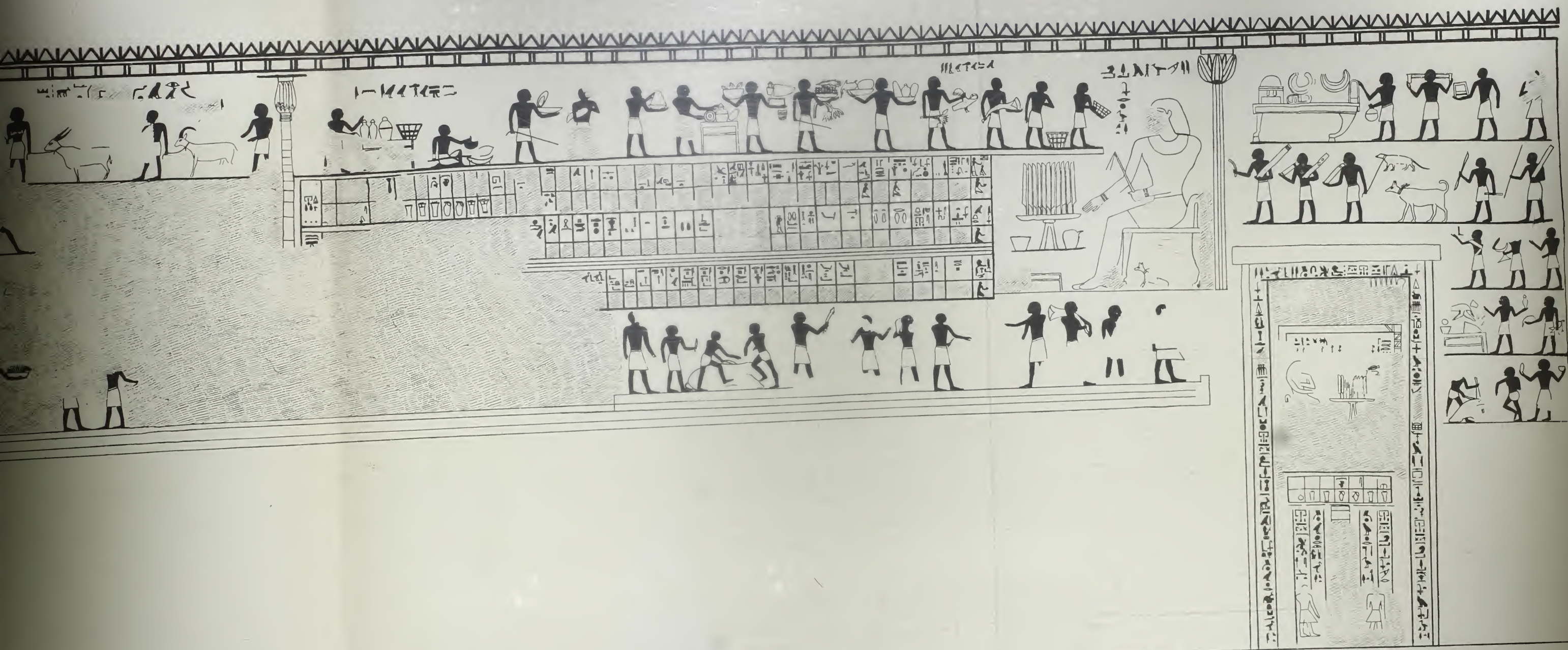
BENI HASAN.

TOMB No. 29.



EAST WALL.

TOMB No. 29.



EAST WALL.